



THE COLLEGE MUSIC SOCIETY
GREAT LAKES CHAPTER

41st Regional Conference
March 8th & 9th, 2024

UNIVERSITY OF **INDIANAPOLIS**





Location:

The 2024 CMS-Great Lakes Regional Conference is hosted by the University of Indianapolis, Shaheen College of Arts and Sciences, Department of Music and held at their venue: the Christel Dehaan Fine Arts Center. Built in 1994, this center houses both the Department of Music and the Department of Art and Design. The building is dedicated to the development of young artists and performances of those who have succeeded in the arts.

University Address:

University of Indianapolis
1400 E. Hanna Ave
Indianapolis, IN 46227

Ruth Lilly Performance Hall:

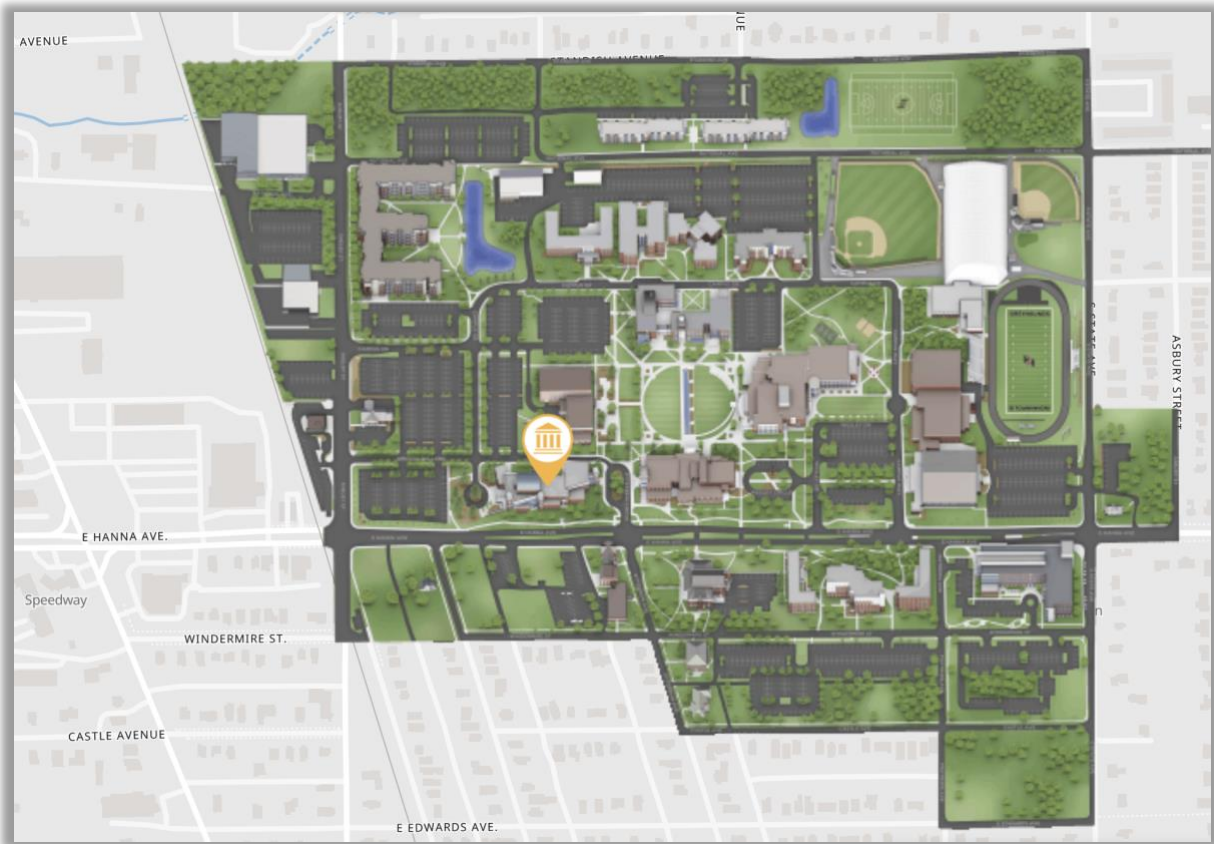
The Ruth Lilly Performance Hall has hosted thousands of artists and performers over the last twenty years. The performance hall provides an exquisite, Viennese-style space in which a special acoustical design produces high-quality sounds. It has showcased some of the top performers in the world and the recording equipment has enabled students and faculty to publish renowned performances, as well as student recitals.



Campus Map:

An interactive campus map can be found [here](#) where you can find the building location as well as convenient parking.

(Christel Dehaan Fine Arts Center highlighted with building symbol)



CMS Great Lakes Local Arrangements:

Conference Host: Rebecca Sorley

CMS Great lakes Conferences Committees:

Program Committee: Kevin Nordstrom (chair), Steven Weimer, Aaron Pergram

Composition Committee: Brett Leonard (chair), John Berners, Jon Noworyta

Regional Chapter Board:

Elisabeth Honn Hoegberg, President

Junghwa Lee, Vice President/President Elect

Adrienne Wiley, Treasurer

Aaron Pergram, Secretary

Schedule at a Glance

(with proposer's name)

Session Type Abbreviation Key and Lengths:

<i>SAP</i>	Stand Alone Performance (20-25=25min.)
<i>Showcase</i>	Showcase Performance (10min.)
<i>LR</i>	Lecture Recital (20+5=25min.)
<i>Paper</i>	Paper (20+5=25min.)
<i>WS</i>	Workshop (40+10=50min.)
<i>Demo</i>	Demonstration (20+5=25min.)
<i>DF</i>	Discussion Forum (40+10=50min.)
<i>Poster</i>	Poster...(untimed)

Friday, March 8th

11:00am Registration/Coffee, Christel DeHaan Fine Arts Center Lobby

12:30pm Welcome Address, Ruth Lilly Performance Hall

Opening Session **Room A, CDFAC 109** **Room B, CDFAC 115**

1:00 (SAP) Sullivan none

1:30 (SAP) Ross none

2:00 (Paper) Mah none

2:30-2:45 *Passing Period*

Concurrent Session 1 **Room A, CDFAC 109** **Room B, CDFAC 115**

2:45 (SAP) Harman (Paper) Fairbanks

3:15 (LR) Johnson (Paper) Rossow

3:45 (LR) Chenoweth Wells (Paper) Geraci

4:15-4:30 *Passing Period*

Concurrent Session 2 **Room A, CDFAC 109** **Room B, CDFAC 115**

4:30 (Demo) Graniti (Paper) Thomas

5:00 Showcase Performances 1 (Paper) Williams

- Kim

- Lee

- Jin

5:30-7:45 *Dinner at Uplands Brewing Co.*

7:45-8:00 *Passing Period*

8:00 **CMS Composer Concert 1, Ruth Lilly Performance Hall**

Saturday, March 9th

8:00am	Registration/Coffee in Lobby <u>(Poster) Leu</u> <u>(Poster) Jin</u>	
Opening Session, Day 2	Room A, CDFAC 109	Room B, CDFAC 115
9:00	<u>(WS) Tolson</u>	none
<i>10:00-10:15 Passing Period</i>		
Concurrent Session 3	Room A, CDFAC 109	Room B, CDFAC 115
10:15	<u>(LR) Morrow</u>	<u>(Demo) Thompson</u>
10:45	<u>(LR) Wheatley</u>	<u>(DF) Scully</u>
11:15	<u>(SAP) Fujimura</u>	continued
<i>11:45-12:00pm Passing Period</i>		
12:00	Lunch	
<i>1:00-1:15 Passing Period</i>		
Concurrent Session 4	Room A, CDFAC 109	Room B, CDFAC 115
1:15	Showcase Performances 2 - <u>Sorley</u> - <u>Lee</u> - <u>Thompson</u>	<u>(Paper) Sherr</u>
1:45	- <u>Watanabe</u>	<u>(LR) Ridilla</u>
<i>2:15-2:30 Passing Period</i>		
2:30	Keynote Address: <i>The Path Less Taken: Creating Your Own Career</i> Chris Williams	
<i>3:30-4:00 Break</i>		
4:00	<u>CMS Composer Concert 2, Ruth Lilly Performance Hall</u>	
6:00	End of Conference	

Keynote Speaker



Chris Williams has devoted a lifetime to the arts in a multitude of roles including artist manager, contractor, and performer. After studying viola performance as an undergraduate at the University of North Texas and earning a Master of Music degree from Yale University, Chris moved to New York and joined Frank Salomon Associates in the role of Artist Manager. In this position he served as an agent for prominent artists including Richard Goode, Sir Simon Rattle, Leon Fleisher, and Jaime Laredo among others. At the same time, he founded Musicians Services NYC, a contracting business engaging freelance musicians in the New York city area.

He later took the role of Vice President at Judson Management Group representing a wide range of soloists and ensembles, including Orpheus Chamber Orchestra, Attacca Quartet, James Galway, Christina & Michelle Naughton, and Vadym Kholodenko. Following this, Chris served as Executive Vice President for Concert Artists Guild, where he specialized in managing and mentoring early career ensembles and soloists in the genres of classical music, new music, and crossover.

Chris has been a guest lecturer at academic institutions including the University of Illinois, University of Los Angeles, Arizona State University, Yale University, University of North Texas, University of Nebraska, University of Connecticut, and Montclair State University. He has been a speaker and moderator at many conventions including Chamber Music America, APAP, Arts Midwest, and the Imani Winds Chamber Music Festival. He serves as co-chair for the Classical Connections Committee that oversees Classical music programming for APAP and is on the Advisory Board for Concert Artists Guild.

Chris currently resides in Indianapolis where he serves as the President and CEO of the American Pianists Association.

Full Schedule

Session Type and Room Abbreviation Key:

<i>SAP</i>	Stand Alone Performance
<i>Showcase</i>	Showcase Performance
<i>LR</i>	Lecture Recital
<i>Paper</i>	Paper
<i>WS</i>	Workshop
<i>Demo</i>	Demonstration
<i>DF</i>	Discussion Forum
<i>Poster</i>	Poster
CDFAC	Christel DeHaan Fine Arts Center

Friday, March 8th

11:00am Registration/Coffee in Christel DeHaan Fine Arts Center (CDFAC) Lobby

12:30pm Welcome Address in — CDFAC: Ruth Lilly Performance Hall

Opening Session, Day 1 — Room A: CDFAC 109

Session Chair: Kevin Nordstrom

- 1:00** (SAP) *Then and Now: Championing Chamber Works by Black Composers*
- Program: *Miniatures* (William Grant Still)
I. I Ride an Old Paint 2. Adolorido 3. Jesus Is A Rock
- The Spiral* (Shawn E. Okpebholo)
- Performers: Elizabeth N. Sullivan, oboe, Univ. of North Carolina at Charlotte
Rebecca Johnson, flute, Eastern Illinois University
Cara Chowning, piano, Ball State University
- 1:30** (SAP) *Kent Holliday's Piano Sonata No. 6 (Black Elk)*
- Program: Piano Sonata No. 6 'Black Elk' (Kent Holliday)
I. Wakinyan
II. Nanigukwa
III. Black Elk
IV. Crazy Horse
- Performer: Nicholas Ross, piano, Otterbein University

2:00 (Paper) *Fauré's "Mirages": New Lessons from Old Age*

Presenter: Eileen Mah, University of Indianapolis

2:30-2:45 *PASSING PERIOD*

Concurrent Session 1 — Room A: CDFAC 109

Session Chair: Daniel Adams

2:45 (SAP) *Recent Works for Oboe and Piano by Alyssa Morris*

Program: *Mixed Signals* (Alyssa Morris)
Songs of Solitude (Alyssa Morris)
II. Lonely Echo
Where Do Children Come From (Alyssa Morris)
II. Outer Space

Performers: Christopher Nilo oboe and English horn, Wright State University,
Glenn Harman, piano, Retired Professional

3:15 (LR) *La Musique Contemporaine - New French Art Song for the Voice Studio*

Performer: Amy C. Johnson, Adams State University
Johanna Li, piano,

3:45 (LR) *An Introduction to and Analysis of Barnaby's Gift: A One-Act Sacred Opera for Soprano, Piano and Clown*

Presenters: Andrea Chenoweth Wells, University of Dayton,
John Benjamin, piano, University of Dayton
Jerome Yorke, clown/actor

Concurrent Session 1 — Room B: CDFAC 115

Session Chair: Keith Clifton

2:45 (Paper) *Dismantling Pedagogies of Oppression: A transformative learning approach for decolonizing post-secondary music education*

Presenters: Yona Stamatis, author, University of Illinois Springfield
Stephen Fairbanks, University of Illinois Urbana-Champaign,

3:15 **(Paper)** *Saving and Documenting Endangered Languages One Song at a Time*

Presenter: Stacie Lee Rossow, Florida Atlantic University

3:45 **(Paper)** *Tricks of the Trade: Identifying signature elements in three 1980s film scores by James Horner*

Presenter: Paul Geraci, University of Indianapolis

4:15-4:30 **PASSING PERIOD**

Concurrent Session 2 — Room A: CDFAC 109

Session Chair: Glenn Harman

4:30 **(Demo)** *Integrating sustainable technology in the music classroom. Optimizing in-person and remote real-time music collaboration using affordable hardware and open-source professional audio software.*

Presenter: Giuliano Graniti, Middle Georgia State University

5:00 **Showcase Performances: Concert 1**

- *Barcarolles by Ned Rorem*

Program: Barcarolles (Ned Rorem)
 I. Graceful
 II. Tender
 III. Lento – Lively

Performer: Jooyoung Kim, piano, Anderson University

- *Theme & Variations for piano solo by Sungki Kim*

Program: Theme & Variations for Piano Solo (Sungki Kim)

Performer: Junghwa Lee, piano, Southern Illinois University Carbondale

- *Contemporary Chinese Solo Piano Work – Chen Yi's Bamboo Song*

Program: *Bamboo Song* (Chen Yi)

Performer: Xinshuang Jin, piano, Florida State University

Concurrent Session 2 — Room B: CDFAC 115

Session Chair: Stacie Rossow

4:30 **(Paper)** *Journey to the Podium: The careers and pathways of women collegiate conductors*

Presenter: Tori Thomas, Butler University

5:00 **(Paper)** *Voices from the Podium: Gendered Experiences of Female Conductors*

Presenter: Laurie Colgrove Williams, The University of Indianapolis
Renee Wilson, Mississippi College

5:30-7:45 **Dinner!**

Upland Brewing Co – Fountain Square

1201 Prospect St, Indianapolis, IN 46203

<https://uplandbeer.com/locations/fountain-square/>

Google map [here!](#)

CMS Composer Concert 1 — CDFAC: Ruth Lilly Performance Hall

8:00 **CMS Composer Concert 1**
Program, Composer bios provided at concert and below. Notes at concert.

10:00 *End Day 1*

Composer Concert 1: Program

Citrus (2023)	Bailey Gordon, soprano saxophone Andrew Gordon, alto saxophone Adam Kunath, tenor saxophone Xavier Chapman, baritone saxophone	Lynnsey Lambrecht
Quartal Aria (2020)	Ryan Behan, piano	Aaron Kline
New Moon (2022)	Jaydon Clay, percussion	Ethan Prado
Ghosts (2022)	Tyler Carpenter, pan drums	Timothy Kramer
INTERMISSION		
Elegy No. 2 (2017)	Joo Won Park, melodica and electronics	Joon Won Park
Thicket (2023)	Gibson Rayles, snare drum Jacob Konz, snare drum	Daniel Adams
Monologue (2018)	Maddie Pulliam, flute	William Price
A Draft of Guinness (2018)	Jay Batzner, piano Keith Clifton, tenor	Jay Batzner
Chants for Peace (with Drones) (2016)	Frank Felice, bass and electronics	Frank Felice

Saturday, March 9th

8:00am-(10:00am) Coffee/Registration/Poster Showing 1 — CDFAC Lobby

- (Poster) *York Bowen's Piano works and his influencers*
- Leon Leu, Florida Atlantic University
- (Poster) *Contemporary Chinese Composer Lisan Wang's Solo Piano Works*
- Xinshuang Jin, Florida State University

Opening Session, Day 2 — Room A: CDFAC 109

Session Chair: Kevin Nordstrom

- 9:00** (WS) *Why Teach African American Music: Justifications, Triumphs, and Challenges*

Presenter: Jerry Tolson, University of Louisville

10:00-10:15 PASSING PERIOD

Concurrent Session 3 — Room A: CDFAC 109

Session Chair: Junghwa Lee

- 10:15** (LR) *The "Navajo Preludes" of Diné Composer Connor Chee*
Performer: Ruth Morrow, Midwestern State University
- 10:45** (LR) *Leading Change: The Compositions of Daniel Perlongo (1942-2023)*
Performers: Susan Wheatley, piano, Indiana University of Pennsylvania,
Julianne Laird, soprano, West Virginia University
- 11:15** (SAP) *Performance of "Sheltowee Sonata" by Matthew Herman*
Program: *Sheltowee Sonata* for piano (Matthew Herman)
I. When I first came to this country
II. My friends are all around me
III. Way down yonder
Performer: Yukiko Fujimura, piano, Union College (KY)

Concurrent Session 3 — Room B: CDFAC 115

Session Chair: Nick Ross

10:15 (DEMO) *Reimagining Applied Music Through Online Delivery*

Presenter: Steven Thompson, American River College

10:45 (DF) *Bridging the context gap in music and technology*

Presenter: Bernhard David Scully, University of Illinois at Urbana-Champaign
Jessica Mingee, University of Illinois at Urbana-Champaign
Ann-Perry Witmer, University of Illinois at Urbana-Champaign

11:15 *continued*

11:45-12:00 *PASSING PERIOD*

12:00 **Conference Lunch and Annual Meeting**

1:00-1:15 *PASSING PERIOD*

Concurrent Session 4 — Room A: CDFAC 109

Session Chair: Julianne Laird

1:15 **Showcase Performances: Concert 2**

- *Selections from "Dolly Suite, op. 56" for piano duet - Gabriel Faure*

Program: *Dolly Suite, op. 56, for piano duet* (Gabriel Faure)
I. Berceuse
II. Mi-a-ou
III. Le Jardin de Dolly
VI. Le pas espagnole

Performers: Rebecca Sorley, piano, University of Indianapolis
Ashley Marr, piano, University of Indianapolis

- *"Kyung" for Piano by Doo-young Sung*

Program: *Kyung* for solo piano (Doo-young Sung)

Performer: Junghwa Lee, Southern Illinois University Carbondale

- "Prisma" by Daniel Cueto

Program: *Prisma* (Daniel Cueto)

Performer: James Thompson, flute, Ball State University

- *Japanese Hybrid Chamber Music*

Program: *紅 Rouge en feu: "Kurenai"* (Toshio Mashima)
for 2 flutes and piano

II: 黄昏色 Dusk Color

III: 紅燃ゆる Burning Red

Performers: Mihoko Watanabe, flute, Ball State University
Jessica Raposo, flute, Indiana University East
Michael Seregow, piano, Ball State University

Concurrent Session 4 — Room B: CDFAC 115

Session Chair: Hannah Pearson

1:15 (Paper) *Cross Fertilization: The Integration of Holocaust Songs of Resistance and Survival in a New Cello Sonata*

Presenter: Laurence Sherr, Kennesaw State University

1:45 (LR) *Music of American Composer, James Cohn (1928-2021)*

Presenters: Andrea Ridilla, oboe, Miami University
Siok Lian Tan, piano, Miami University

2:15-2:30 *PASSING PERIOD*

2:30 **Keynote Address — CDFAC Ruth Lilly Performance Hall**

The Path Less Taken: Creating Your Own Career

Speaker: **Chris Williams, American Pianist Assoc. Executive Director**

3:30-4:00 *BREAK*

CMS Composer Concert 2 — CDFAC: Ruth Lilly Performance Hall

4:00 **CMS Composer Concert 2**

Program, Composer Bios provided at concert and below. Notes at concert.

6:00 ***End Day 2, End Conference***



CMS Composer Concert 2: Program

Five Elements (2021)

Yunfei Li

Jennifer Christen & Samantha Fletcher, oboe
Christina Martin & Tyler Tapp, clarinet
Richard Vculek & Christina Crawford, bassoon
Harley Trent & Eileen Mah, french horn

Blue Ridge Frescos (1995)

Laurence Sherr

Joseph Jones, guitar

Octet for Winds & Brass (2022)

Solomon Kim

Jenna Page, flute
Christina Martin, clarinet
Richard Vculek & Christina Crawford, bassoon
Ross Venneberg & Trent Taylor, trumpet
Caleb Ketcham & Barak Strahan, trombone

Old Soul (2021)

Jennifer Merkowitz

Laurel Swinden, flute

INTERMISSION

Shanghai Taxi (2019)

Christopher Gable

Ross Venneberg, trumpet
Cassidy Rexroad, piano

A Portrait of Lydian Grey (2020)

Paul Geraci

Steven Georges, saxophone
Rebecca Sorley, piano

Blue Echos, Reflected (2023)

Benjamin Fuhrman

Benjamin Fuhrman, mandolin & electronics

cooperation/convolution (2009)

Michael Boyd

Sean Montgomery, guitar
Ashley Marr & Jennifer McColpin, piano
Jackson Lee & Stephen Avilez, voice
Tyler Tapp, clarinet
Lee Coop & Michael Armington, saxophone

Ethan Hacker, Bryce Hughes, Sherlyn Alvarez
Ortega, Jakob Konz, Reilly Ferguson &
Gabriel Bynoe, percussion
Caleb Ginsberg & Bryan Ruiz-Dominguez,
trumpet



THE COLLEGE MUSIC SOCIETY GREAT LAKES CHAPTER



Session Abstracts/Program Notes and Proposer/Presenter Biographies

Friday, March 8th

Opening Session, Day 1 — Room A: CDFAC 109

(SAP) *Then and Now: Championing Chamber Works by Black Composers*

Program Notes:

Written in 1948, William Grant Still's "Miniatures" showcases folk music from various regions and peoples of the Americas: Peru, Mexico, and the American southwest and south east. He wrote this work as a musical souvenir for Sir John and Lady Barbirolli, New York Philharmonic conductor and his wife. During Barbirolli's tenure 1936-1942, he became well known for programming modern works and championing young composers. Still's work with the New York Philharmonic in 1935 with his Afro-American Symphony premiere signals that it is likely he and Sir John would have met or been in similar musical circles during the conductor's tenure. Still later arranged the piece for woodwind quintet in 1963.

Modern chamber musicians also have the opportunity to champion and commission new works. The proposal features a premiere of this commissioned work, "The Spiral" by composer, Shawn Okpebholo. The composer writes of the piece: "Energetic and dynamic, The Spiral is a whirling interplay between the oboe, flute, and piano—a dialogue illustrated through timbral, rhythmic, and tonal shifts. At the core of the composition lies a contemplative turn, a slower section—albeit disrupted—that offers a meditative pause, inviting listeners to reflect on the transformative power of breaking free from restrictive patterns. As the reflective interlude concludes, the music abruptly returns, reminding us of the vitality and energy that can accompany growth and personal transformation. This sudden shift serves as a stark reminder that progress and change are never linear but rather a journey uncoiled."

Proposer's Biography: Elizabeth N. Sullivan

Elizabeth Sullivan is the Associate Professor of Oboe and Musicianship at the University of North Carolina at Charlotte. She is a passionate educator and performer dedicated to elevating others in all musical fields.



An accomplished pedagogue, Dr. Sullivan teaches college and private students of all levels. Her students have gone on to study at prestigious music programs, perform broadly in regional orchestras, and teach in middle and high schools. She frequently presents at conferences across North America, including the College Music Society National Conference and the National Association for College Wind and Percussion Instructors National Conference. A strong supporter of public schools, Dr. Sullivan has been an adjudicator for regional and state middle and high school competitions. She also works to uplift first-generation college students through research and conference presentations.

Dr. Sullivan is a dedicated performer and has played at venues across North America. Her debut album, *A Dramatic Journey*, was greatly praised by reviewers. She is a founding member of Trio Village, a chamber music group focused on uplifting female and under-represented composers. They have performed at national conferences around the U.S., and they received the distinction of third prize in the Professional Chamber Music division and were finalists for the Ernst Bacon Award for American music in the chamber ensemble division in 2021. Dr. Sullivan lives in Concord, N.C. with her husband and two children. When not performing or teaching, she can be found tending her garden, caring for her chickens, or hiking in the mountains.

Flutist **Rebecca Johnson** is the Associate Professor of Flute at Eastern Illinois University, where she has taught since 2007. She is also the principal flute of the Heartland Festival Orchestra and 2nd flutist of the orchestra Sinfonia da Camera. Dr. Johnson enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals and orchestras. Internationally, she has regularly performed and taught at the Convención Internaciónál de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. Her solo album, *Songs for the Imagination*, was released in 2021.

Dr. Johnson enjoys collaboration with friends and colleagues. In 2022, she presented at the Music by Women International Festival, the national conventions of the National Flute Association, International Double Reed Society and the College Music Society's National Convention. Dedicated to serving the flute community, Dr. Johnson has been involved in the National Flute Association throughout her professional career, as Assistant Program Chair for the 2008 convention, the Exhibitor Concert and Showcase Coordinator from 2008-2013, Secretary from 2014-2016, and Program Chair for the 2019 NFA convention. She is currently serving as the organization's President.

Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).

Dr. Cara Chowning is currently the vocal coach at Ball State University and Chorus Master for Indianapolis Opera. Her students and private coaching studio singers can be heard in young artist



programs, in opera houses such as the Metropolitan Opera, Minnesota Opera, San Francisco Opera, Utah Opera and on cruise ships worldwide. Internationally, Chowning has been guest coach for the American Institute of Music Studies in Graz, Austria and Teatro Bicentenario in San Juan, Argentina, as well as invited artist for ABRAF in Saõ Paõlo, Brazil and the Mitad al Mundo Festival in Quito, Ecuador. She has lectured and performed for Road Scholars, Uniworld cruises and been broadcast on Public Television and Radio.

Equally at home in vocal and instrumental repertoire, Chowning is in demand as coach, music director, and collaborative artist. She performs extensively throughout the US, South America, and Europe as duo partner and chamber musician and is a founding member of Trio Village. Chowning has prepared opera and musical theater productions at the professional, young artist, and collegiate level. She is music director for the vocal series of the Bar Harbor Music Festival and has served on the music staff of Lyric Opera Cleveland, Opera Cleveland, Finger Lakes Opera, Kansas City Lyric Opera, Des Moines Metro Opera, and Cleveland Opera where she created and prepared nationally recognized opera educational programs for performance in schools across Northeast Ohio.

As founder of In-tune Artistry, Chowning, a 200 YTT yoga teacher and certified Breathwork facilitator, coaches high-achieving professionals in the arts and beyond.

(SAP) *Kent Holliday's Piano Sonata No. 6 (Black Elk)*

Program Notes:

Piano Sonata No. 6, (Black Elk) by composer Kent Holliday was completed in 2021. The work is inspired by Black Elk, a medicine man of the Oglala Lakota people, and Crazy Horse, who both fought at the Battle of Little Bighorn. The sonata consists of four movements, and the underlying program is: 1. Wakinyan: a series of visions that occurred to Black Elk; 2. Nanigukwa: the Sioux Ghost Dance; 3. Black Elk (who converted to Catholicism in later life but continued to participate in Lakota ceremonies); 4. Crazy Horse (who was respected by his people and other tribes for his fearlessness and ferocity).

Kent Holliday was a student of Paul Fetler and Dominick Argento, and taught at Virginia Tech from 1974 until 2017. During that time, he was the winner of the Virginia Music Teachers Association Composition Competition multiple times. He also won the New Music Delaware Composition Competition, an ASCAPPLUS award, and the Barto Prize. His works have been performed and recorded by pianists Tzimon Barto and Martin Jones, among others. This is Kent's second work for the left hand alone commissioned by the performer, and it is a significant contribution to left hand literature. In addition to its programmatic and musical interest and beauty, the work also demonstrates Kent's remarkable inventiveness and pianistic innovation in responding to the limitations of the genre.



Proposer's Biography: Nicholas Ross

Nick Ross is a Professor of Music and Chair of the Music Department at Otterbein University in Westerville, Ohio, where he is also the director of the keyboard studies program. Previously he was an Associate Professor and Chair at Sweet Briar College, Virginia. In addition to performing internationally as soloist and chamber musician for the last twenty-five years, Nick has also released several critically acclaimed recordings on the Centaur Records label, including his most recent album, *Leopold Godowsky: Apostle of the Left Hand* (Centaur Records Inc., CRC 3754). His primary piano professors were John Perry, John Bingham, Benno Pierweijer and Matthijs Verschoor. In addition, he worked with Christine Croshaw and David Newbold on collaborative piano, and played in masterclasses and courses for Graham Johnson, Christopher Czaja Sager and Theodore Paraskivesko among others. He earned piano performance degrees from ArtEZ in the Netherlands, Trinity College of Music in London (where he was awarded many piano prizes), and a DMA degree in piano performance from Rice University. Nick is a Yamaha Artist.

Nick only performs left hand works, after sustaining a nerve injury to his right arm. Kent Holliday and Nick have collaborated frequently, and previously Nick made a recording of Kent Holliday's works with pianist Emily Yap Chua (*A Piano Odyssey: Kent Holliday* Centaur Records Inc., CRC 3014, 2008). In 2020, Nick asked Kent to write a large-scale work for the left hand alone, and the sonata he will perform at this conference is the result.

(Paper) *Fauré's "Mirages": New Lessons from Old Age*

Abstract:

2024 marks the hundredth anniversary of Fauré's death at age seventy-nine—significantly, a death rather than birth anniversary, of a composer lucky enough to make it to old age and still be composing. Fauré has late works, but also very late works, including his song cycle *Mirages* from 1919. At this point, Fauré's revered status in French music was already formed, and he was retiring from his hard-won place in the establishment (as head of the Paris Conservatory). Fauré is still called one of the foremost of his generation and honored as teacher to Ravel and Boulanger, among others. At this moment of anniversary, rather than reveling in Fauré's more famous earlier works, what can we reexamine about his very late works, often described as retreating into simplicity and "removed from the sensualism and passion" of his earlier style, while also "ignoring the... innovations of younger composers" (Nectoux, Grove Music Online)? *Mirages* is indeed extremely spare, with almost monotone melodies and relative harmonic simplicity. It may be worth observing that in 1919, Fauré was nearly but not totally deaf, and the midrange notes were the only ones not painfully distorted for him. Considering this, the "restraint" of *Mirages* becomes intensely sensual, especially with the text from the female poet Brimont. Fauré remains famous for his balancing of classicism and innovation, restraint and sensuality. *Mirages* embodies both poles, but in a way unique to this particular moment in Fauré's old age.

Proposer's Biography: Eileen Mah

Eileen Mah is assistant professor of musicology at the University of Indianapolis, having held previous positions at Colorado Mesa University and the University of Alaska Fairbanks. Her



research and teaching interests overlap: the various ways we can discover meaning in music, on every level and facet of musical experience. Dr. Mah has published her research in the *Yale Journal of Music and Religion*, *Music Research Forum* (University of Cincinnati—College Conservatory of Music), and *Current Musicology* (Columbia University). She has also presented at meetings of the Rocky Mountain Medieval and Renaissance Association, the Western Horn Workshop, and regional and national conferences of the American Musicological Society. Her current book project investigates orality (oral tradition and transmission) in Western classical music despite its being thoroughly centered around notation and literacy.

Dr. Mah is also a seasoned chamber and orchestral musician. She was hornist of CMU's faculty woodwind quintet, Mesa Winds, and held positions with the Fairbanks Symphony Orchestra, Orquesta Sinfónica de Guanajuato (Guanajuato, Mexico), and the Orquesta Sinfónica de Nuevo León (Monterrey, Mexico), in addition to performing extensively with orchestras and chamber ensembles in California, Arizona, and Colorado. She studied natural horn at the Escola Superior de Música de Catalunya in Barcelona, and earned a Master of Music degree in Horn Performance from the San Francisco Conservatory of Music as well as a Bachelor of Arts degree in Music and Classics (Latin and Greek) from Brown University.



Concurrent Session 1 — Room A: CDFAC 109

(SAP) *Recent Works for Oboe and Piano by Alyssa Morris*

Program Notes:

Mixed Signals is intended to be a high-speed musical joy ride for oboe and piano. The piano begins with three distinctly loud and recurring “beeps” of a figurative car horn, followed by whizzing lines in the oboe. Listen for twists and turns, sirens, speeding, abrupt stops and moments of cruise control. Throughout the mysterious middle section, the oboist searches the radio signals, channel surfing along the way. The joyride concludes in a flurry of frenetic energy, with a race to the finish line.

Lonely Echo, the second movement of *Songs of Solitude*, begins with English horn and piano being far removed from one another (across the room), as if they are a world apart. In the beginning, the English horn calls out a mournful song and the piano echoes back. In the recapitulation, the English horn calls out, and the piano simply replies with the heartbeat motive. When the English horn continues calling out, eventually there is no response.

Lastly, Outer Space, movement two of *Where Do Children Come from*. Children must really be aliens from outer space. These little life forms come to earth speaking strange languages that are foreign to us. Babbling and bubbling, they attempt in their own slobbery way to communicate with us. When we do not understand their form of speech, they often scream and wail, making it even more difficult to communicate. Musical quotations include: Twinkle, Twinkle Little Star. The other movements of this piece are: The Circus, A Higher Place, and Grace.

Proposer’s Biography: Glenn S. Harman

Glenn S. Harman, M.D. is a retired medical oncologist/hematologist. His education included a B.S. in Pulp and Paper Engineering from North Carolina State University and a M.D. from the University of North Carolina-Chapel Hill. His career included 13 years in the U.S. Air Force, most of which was spent running the Department of Defense Bone Marrow Transplant Program. He was then an Associate Professor at the University of Iowa before spending the last 12 years of his career at the Mayo Clinic in Minnesota. He has had a long second career in music, performing through North America as a solo pianist, duo-pianist and oboist, with further performances in Hungary, Spain, the Philippines, and Thailand. He and a former duo-piano partner were invited to perform a recital in New York’s Carnegie Recital Hall in 1995. He is a long-time member of the International Double Reed Society (IDRS), having served since 2001 as chairman of its Reading Group Committee, which runs an extensive sight-reading program at each year’s conference. He has performed in nine recitals at IDRS conferences, most recently performing as pianist and oboist on the premieres of multiple works by Alyssa Morris in Thailand in 2023. He is also an accomplished violist and reorder player. He performs in various ensembles at Wright State University and Wittenberg University in Ohio. He performs in the Recorder Orchestra of the Midwest led by Clea Galhano. After retirement, Glenn hiked the Appalachian Trail with his faithful dog, Gertie.



Christopher Nilo received his Bachelor of Music in Oboe Performance from Wright State University studying with Katherine deGruchy and will complete his Master of Music in April 2024 at the same institution. He has performed at several IDRS conferences including the premiere of two compositions by Alyssa Morris at the 2023 Bangkok Conference. He has participated in Master Classes on both oboe and English horn with Andrea Jane Ridilla, Nancy Ambrose King and Alyssa Morris. Mr. Nilo has been an active member of IDRS for many years and a member of the Reading Group Committee since 2006. He is proficient on all woodwinds which has made him a highly sought after pit musician.

(LR) *La Musique Contemporaine - New French Art Song for the Voice Studio*

Abstract:

In this lecture recital, the art song set, “Six chants d’amour” by Nicolas Chevereau provides an example of new vocal music coming out of France. Chevereau is a dedicated composer for the voice, and his music reflects both the sensitivity of text setting associated with French *mélodie* and the influence of film score with moments of sweeping and atmospheric accompaniments. This work is the first product of his ongoing collaboration with the prolific writer Alexandre Najjar, who is Lebanese and French. These yet-to-be published poems are not complicated in language, retaining the simplicity and intimacy of a lover’s words. Yet there is a beauty and a passion to these texts which not only suits the theme of love song, but is also a reflection of Najjar’s writing style. While the texts of these poems do not allude directly to Lebanese culture, Chevereau has incorporated a few musical elements throughout to reflect the different harmonic and rhythmic material associated with middle eastern music. Chevereau describes this set as “a tribute to

Lebanon and its culture.” Interview excerpts with Chevereau will be used to shed light on his compositional process and his thoughts on new French vocal music. The lecture will also cover the methods and challenges in finding appropriate, new French repertoire for the collegiate voice studio.

Proposer’s Biography: Amy Johnson

Amy C. Johnson, originally from Indianapolis, IN is the Assistant Professor of Music - Voice at Adams State University in Colorado. She has been teaching voice for many years, working with students of all ages in both classical and musical theatre styles. Currently at ABD status, she is pursuing a PhD in Vocal Pedagogy from the University of Nebraska-Lincoln.

Fascinated with the intersection of acting and singing, her research has focused on singing while using different methods of acting. An acoustic study on singing with emotions was presented at the International Symposium on Performance Science (ISPS) and at the The International Congress of Voice Teachers (ICVT) in Vienna, Austria. Her dissertation research on singing and the acting methods of Chekhov and Meisner was recently presented at conferences with both the Association for Theatre in Higher Education (ATHE) in Austin, TX and at the ISPS in Warsaw, Poland.



As a performer, Amy is equally at home on the opera, recital, and musical theatre stage. She performed regularly with Cleveland Opera, appearing in *The Magic Flute* (Papagena, Queen of the Night), *Elixir of Love* (Adina), *The Barber of Seville* (Rosina), *The Pirates of Penzance* (Mabel), and *Die Fledermaus* (Adele), and has been the featured soloist in many concerts and recitals. With a love of new music, Amy recently performed the North American premiere of *Six chants d'amour* by Nicolas Chevereau and *Chants d'amour* by Nicolas Bacri.

Johanna Li, Piano

Joanna Li received a Master of Music in Organ from the Cleveland Institute of Music. She played for many years as a vocal accompanist in addition to holding positions as organist and music director at various churches. She is currently most active in the music theatre world, playing in pits for *Mean Girls* and *My Fair Lady* (Broadway national tours, sub), regional productions of *9-5* and *Kinky Boots* (North Carolina Theatre), and the world premiere of *Gold Mountain* (Utah Shakespeare Festival.) As an MD, favorite projects have included *Fun Home* at Virginia Stage Company and *Natasha, Pierre, and the Great Comet of 1812* at Theatre Raleigh. Joanna is also a music supervisor and arranger for Norwegian Creative Studios, the in-house production company for Norwegian Cruise Lines.

(LR) An Introduction to and Analysis of Barnaby's Gift: A One-Act Sacred Opera for Soprano, Piano and Clown

Abstract:

In this session, we will introduce attendees to “Barnaby’s Gift,” a newly composed one-act musical adaptation of the medieval legend of the Juggler of Our Lady composed for soprano, clown/recorder, and piano by American composer Scott Gendel.

Barnaby, the juggler, is weary of the difficulty of the performer’s life and, being a man of deep faith, joins a monastery. However, he feels ill-equipped for religious life and faces the derision from his fellow Brothers for his inability to conform to their traditional expressions of devotion. In desperation, he performs in front of the statue of the Virgin Mary. A miracle occurs: she comes to life, blesses him, and assures him that he is worthy of love just as he is.

The lecture portion of this session will place “Barnaby the Juggler” in context of other musical adaptations, such as those by Jules Massenet, Ulysses Kay, Peter Maxwell Davies, and Charles Turner. We will provide a brief analysis of Gendel’s treatment of the score, which includes spoken dialogue, well-developed motives for each character, a recorder fanfare, neo-romantic elements as well as gospel music idioms, and a five-minute acapella “magnificat.”

This session will introduce CMS to a contemporary work written by an American composer with universal themes that embrace non-traditional, transdisciplinary performing forces. It expands the operatic repertoire with accessible music and text that adapts to flexible performance spaces, and appeals to a broad variety of audiences.



Proposer's Biography: Andrea Chenoweth Wells

Andrea Chenoweth Wells is a soprano, stage director, and intimacy director from Dayton, Ohio. Andrea has appeared with orchestras and opera companies throughout the US, and is a featured artist on several recordings on Albany Records and Parma Recordings. Her directing credits include *Dido and Aeneas*, *Albert Herring*, *The Magic Flute*, *La Fête de Ruel*, *Chicago*, and *The Sound of Music*. She earned her Doctorate in Music at the University of Cincinnati's College-Conservatory of Music and her Masters of Music from The Cleveland Institute of Music. Andrea is an Assistant Professor of Voice at the University of Dayton, where she teaches voice, opera, and a course of her own design--Music and Faith On Stage. She is Vice President of the Ohio Chapter of the National Association for the Teachers of Singing and serves as Associate Editor of *VOICE Prints*, the online journal of the New York Singing Teachers Association.

Pianist **John Benjamin** is a chamber musician, coach, and accompanist who also regularly assumes the roles of church organist, choral director, musical theater conductor and cast member in opera and musical theater. Mr. Benjamin was appointed Artist-in-Residence in piano at the University of Dayton in 2000. In addition to extensive performing, he teaches piano in private and group settings. He held previous positions at the University of Akron and Butler University. His primary teachers were Kenneth Griffiths, Richard Morris, Marian Lott and Donna Geller. He has been invited to participate in master classes with Arleen Auger, Dalton Baldwin, Irwin Gage, Jake Heggie, Martin Katz, Stephen Lord, Benjamin Luxon, Geoffrey Parsons, Samuel Sanders and William Warfield, among others. He holds degrees from the University of Cincinnati's College Conservatory of Music and the University of Akron. Mr. Benjamin is also director of music at Epiphany Lutheran Church in Centerville, Ohio.

Jerome Yorke is a theatre-maker and educator specializing in ensemble-based physical theatre, directing, devising, and performance. He/they have 20 years of national and international professional acting and performance experience from Bali, Indonesia, to Abu Dhabi, UAE. His/their approach to theatre making and performance blend imaginative storytelling and social justice with styles that include eccentric characterization, clowning, and acrobatic dance. Jerome holds an MFA in Ensemble Based Physical Theatre from Dell'Arte International, and is a core member of UpLift Physical Theatre. A certified Alexander Technique teacher, Jerome is an Assistant Professor of Physical Theatre for the University of Dayton's Theatre, Dance, and Performance Technology program specializing in acting, movement, puppetry, and clowning.



Concurrent Session 1 — Room B: CDFAC 115

(Paper) *Dismantling Pedagogies of Oppression: A transformative learning approach for decolonizing post-secondary music education*

Abstract:

In recent years, calls to decolonize the music classroom have gained increased momentum as students and faculty alike question how they might begin to undo the legacies of colonialism and prejudice which have shaped higher education. More poignantly, faculty members in post-secondary music institutions often desire to begin to unravel the unequal and oppressive narratives which have deeply shaped course curricula and pedagogical practices, but they frequently find themselves without the scholarly guidance to engage meaningfully in such a task. In this paper, we propose that John Mezirow's Transformative Learning Theory provides a medium by which post-secondary music instructors can begin to reimagine the music classroom as a space for engaging in meaningful decolonization efforts. Transformative learning theory offers a step-by-step approach which invites the application of a critical lens to course content, thereby encouraging the questioning of preconceived assumptions and beliefs. Accordingly, a transformative learning approach to post-secondary music education would prioritize evaluating the meaning schemes which shape the conventions and practices of academic music-making and learning, ultimately leading to the formation of new critical interpretive frameworks. Correspondingly, a transformative learning approach would also include purposeful diversification of the curriculum, allowing for meaningful exploration of alternative epistemologies, and creating guided opportunities for critical self-evaluation. A central conclusion of this paper is that a transformative learning approach to Western art music teaching is not only an ethical imperative for the 21st-century post-secondary music educator, but such an approach will also better position students for success in the globalizing world.

Proposer's Biography: Stephen Fairbanks

Stephen Fairbanks is based at the University of Illinois Urbana-Champaign, where he serves as an Assistant Professor of Music Education. His research explores the phenomenon of cultural transmission in education, specifically focusing on the ethical dilemmas which can arise when classical music is promoted as a medium for social justice. A lifelong string enthusiast, Stephen regularly seeks out opportunities to participate in music-making, whether that be playing his cello or conducting orchestras. Stephen holds BM and MM degrees from Brigham Young University and MPhil and PhD degrees from the University of Cambridge.

Yona Stamatis is Associate Professor of Ethnomusicology and Associated Faculty in the Department of Sociology/Anthropology at the University of Illinois Springfield. Her research interests and publications focus on rebetika music of Greece, music and social justice, and music as transformative education. At the University of Illinois Springfield, she is the Director of the Music Program. She also is the Classical Host for Special Arts Broadcasts by NPR Illinois. Yona holds a Ph.D. in ethnomusicology from the University of Michigan.



(Paper) *Saving and Documenting Endangered Languages One Song at a Time*

Abstract:

According to SIL International (formerly known as the Summer Institute of Linguistics), nearly one-third of the world's languages are in danger of disappearing in the upcoming decades and around 40% are already considered endangered. Those endangered come from every continent and area and are losing speakers for a variety of reasons. Sometimes the few native speakers left make it difficult to acquire information or occasionally the last speaker of a language may die without public records. Language impacts every aspect of human life from practical to expressive and the loss of a language is almost always accompanied by social and cultural disruptions as well as the intangible heritage of a society. Music has always held a crucial role in both language learning and dissemination, specifically vocal music. Folk songs, work songs, and children's songs could prove pivotal in preserving, documenting, and creating new speakers. It is the hope that the creation of new arrangements for various ensembles and voicings can bring both awareness and new life to some of these and open projects to preserve even more languages. This session will begin this exploration and the process involved in documenting music in endangered languages and the creation of new materials and methods to potentially propagate new speakers.

Proposer's Biography: Stacie Lee Rossow

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University where she teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble Vocalis. Dr. Rossow holds bachelor and master's degrees from Florida Atlantic and received her Doctorate in Choral Conducting from the University of Miami. While at the University of Miami she was awarded the Theodore Presser Award for Research in Music for her work in the area of Irish choral music and her thesis, entitled *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic University.

Dr. Rossow taught with the Anúna Summer School in Dublin, served as the studio conductor for four Anúna recordings, and premiered several of Mr. McGlynn's works. An active adjudicator and clinician for both voice and choral activities, Dr. Rossow also presented on a variety of topics relating to Irish choral music, education, and choral literature. She presented at National Association for Music Education's, College Music Society, and National Collegiate Choral Organization's national conferences and the World Choral Symposium Exchange in Lisbon. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and preserving endangered languages through music.



(Paper) *Tricks of the Trade: Identifying signature elements in three 1980s film scores by James Horner*

Abstract:

Tricks of the Trade: Identifying signature elements in three 1980s film scores by James Horner. James Horner wrote mammoth orchestral scores for Hollywood films. And while they are unique, they do have many similarities in style, content, and even clichés. During the 1980s he scored many major motion pictures including *Star Trek II The Wrath of Kahn* (1982), *Krull* (1983) and *Willow* (1988). This paper seeks to identify several melodic, harmonic, timbral, and rhythmic ideas that Horner uses throughout all three films. This is not to say that Horner recycled his music, rather, he developed a musical style and developed distinct signature elements that he would later use in other projects. It is also important as this corresponds with a distinct period in the composer's lifetime and such similarities are expected. Since complete scores for many old films have recently become available, it has now become possible to look at one of America's premiere composers with specific examples in full score. Elements to examine will include the following: 1. The concept of "rolling" trumpets, which, are used in all three films in a triplet or sextuplet pattern. 2. The use of chromatic mediant and tritone harmonies. This later becomes a cliché for all Hollywood movies. 3. Timbral use of the wordless soprano choir. 4. Melodic contour and romantic leaps to create the heroic theme. In conclusion, these three films help define the Horner's 1980s period and show distinct contributions to film music.

Proposer's Biography: Paul Geraci

Dr. Paul Geraci is a professor music at the University of Indianapolis. He previously taught at Midwestern State University, Mississippi State University, and at Saint Joseph's College in Indiana, where he was the chairman of the music department. His compositional output is quite eclectic including concert music, jazz, music for film and television, and three operas. He has composed music for Arnold Schwarzenegger, Road Pictures, Winged Tiger Media, Golden Hill Pictures, and the Howard Stern Show. He has also worked in music business at Sweetwater Sound and as a professional trumpet player for Carnival Cruise Lines and Holland America Line. Outside of the realm of music, he is also a fencing master and an airplane pilot.



Concurrent Session 2 — Room A: CDFAC 109

(Demo) Integrating sustainable technology in the music classroom. Optimizing in-person and remote real-time music collaboration using affordable hardware and open-source professional audio software.

Abstract:

The ceaseless pedagogical research on improved systems and methods for teaching music in the classroom asks for an adequate response in terms of quality, reliability, and - especially nowadays - sustainability of the educational devices and spaces. Although most commercial tools and music lab systems can guarantee the quality factor, they are subject to obsolescence and prohibitive costs. There is a whole universe of open-source technology that independent audio producers all over the world have been using for years, but that is still unknown to most operators of the educational system.

Born as an independent project, research-grant-winning “Piano OpenLab” - a software system created by the presenter - conjugates the research on innovative teaching methods with sustainable infrastructures for the music classroom, with the ultimate goal of implementing high-quality music education in non-wealthy environments. Looking at the group piano instruction as a research platform, this system proposes to reinvent the philosophy of any music lab, with many distinctions, among which:

- It makes the system adaptable to many activities, including (but not limited to) ensemble playing, music technology, music theory, and composition.
- It improves accessibility and allows the integration of remote collaboration.
- It works on network-based technology, reducing wires and cables.
- It is extremely modular. Part replacement is easy and inexpensive.

During the presentation, attendees will learn more about the rationale behind Piano OpenLab, and will have the chance to try a small-scale demo of this system applied to the group piano instruction for college students.

Proposer’s Biography: Giuliano Graniti

Giuliano Graniti is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the University of Cincinnati College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, and as Visiting Professor in Piano at Mercer University. He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati. His latest recording, for Klavier Music Production, features John Adams’ Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his arrangement of Prokofiev’s Symphony no. 5.



He researches on innovative pedagogical methods and tools, especially focused on special needs and technology. He is the inventor of the Piano OpenLab, a patent-pending software system for classroom and remote group piano instruction, that reinvents the traditional music lab infrastructure with inexpensive and sustainable computer technology. He also works on rediscovering underrepresented piano repertoire, especially by composers of classical Native American music. He has earned his Bachelor's and Master's degrees in Piano Performance and Piano Pedagogy in Italy and Switzerland, and completed his doctoral studies in Piano Performance at University of Cincinnati, College-Conservatory of Music in 2022. Among his teachers and mentors there are Michael Chertock, Nora Doallo, Andrea Lucchesini, and Aldo Ciccolini.

Showcase Performances: Concert 1

Barcarolles by Ned Rorem

Program Notes:

Ned Rorem (1923-2022) was born in Richmond, Indiana, raised in Chicago, and studied at Northwestern University, the Curtis Institute, and the Juilliard School. Rorem is one of America's most distinguished composers, who is an acclaimed Pulitzer Prize winner. Known as a writer and a composer, Rorem is self-described as a profoundly diatonic composer, and many of his works juxtapose passages of harmonic and rhythmic complexity.

Rorem's Barcarolles were written in 1949 while traveling in Morocco. The barcarolles are a study of melodic structure within a modern harmony, and each of them is dedicated to a pianist Rorem knew intimately.

The first barcarolle, *Graceful*, was dedicated to the American pianist Leon Fleisher. Its simple theme moves between the tonal centers of B major and G# minor. A brief developmental section in C minor takes the piece's principal motive on a chromatic journey of color and texture before returning to the opening passage.

The second barcarolle, *Tender*, was dedicated to his pianist friend Shirley Rhoads. The second barcarolle is the shortest of the set, but it is also the most ethereal. The piece's hymn-like character seems to convey a purity of love and devotion between Rorem and Rhoads.

The third barcarolle, *Lento – Lively*, was dedicated to Jean Pierre Marty, a French pianist and conductor. Its slow introduction is followed by the most dazzling figures of the set. The piece's rapid scale passages in the inner voices and shimmering descending fourths in the upper register are the focal points of this piece.



Proposer's Biography: Jooyoung Kim

An active recitalist, soloist, and chamber musician, Dr. Jooyoung Kim has been critically acclaimed on international stages for her dazzling technique and superb musicianship. Since making her debut at the age of twelve as a soloist with the Korean Symphony Orchestra, Dr. Kim has presented numerous solo and chamber recitals in a number of notable concert series and venues in Asia, Europe and the U.S. She has appeared as a soloist with many orchestras including the Korean Symphony Orchestra, Yonsei Sinfonietta, Yale University Symphony Orchestra, and the Ball State Symphony Orchestra, among others. She has also presented guest recitals, lecturers, and master classes for colleges, universities, music teachers' associations, and national conferences. Dr. Kim has taken top prizes in numerous national and international competitions as well as she has won grants and fellowships. Dr. Kim's passion for contemporary music has led her to collaborations with many composers, giving acclaimed premiere performances of new works. In addition to performing and teaching, Dr. Kim has served as an adjudicator in national and international music festivals and competitions. In particular, she was invited to adjudicate at the Los Angeles International Liszt Competition in 2021. Dr. Kim, who holds degrees from Yonsei University, Universität der Künste Berlin, and Ball State University, currently serves on the piano faculty at Anderson University and Indiana University Kokomo. Dr. Kim has released her solo CD on MSR Classics that is continuing to receive rave reviews. Her CD is available on MSR Classics, Amazon, YouTube, Spotify, and iTunes.

Theme & Variations for piano solo by Sungki Kim

Program Notes:

Theme & Variations for piano solo by Sungki Kim was composed in 1987, based on a folk song style theme. The theme is not an actual folk song but a newly composed theme in the style of an Asian (Korean) traditional folk song. Following the theme, a variety of eight variations comprise the work with varied rhythms and tempo assigned to each. The theme does not have a meter sign and none of the variations have one either, but each is based on a conceived meter designated for each variation with some degree of flexibility. The musical elements in the theme are captured in the eight variations one by one on an individually depicted element with different rhythmic groupings and atmosphere, resulting in various characters from variation to variation, accumulating to a climactic build up toward the penultimate variation, and ends with a choral-like character in the eighth variation with a quiet ending on a perfect 4th descending interval. As a Korean composer's work from the late 20th century, this work captures the essence of the cultural heritage in a well-constructed structure with the sonority of 20th century composition and Asian melodic and rhythmic elements artfully combined in the theme and each variation, and therefore, is a meaningful work to bring to performance.

Proposer's Biography: Junghwa Lee

Pianist Junghwa Lee performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo recitals in 16 countries including the Arts Center Concert Series at National Chiao Tung University in Taiwan,



Beethoven 32 Sonatas Series in Singapore, Dame Myra Hess Memorial Concert, and her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award.

Winner of many competitions in Korea, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Excellence in Accompanying Award and Performer's Certificate from Eastman School of Music.

An active researcher and performer, Lee has presented at various conferences, and recorded the Complete Piano Works by Frank Stemper titled BLUE13. The album has received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015. Her other album Clara Schumann: Piano Works was released in March 2021 and has been awarded a Gold Star in the Best Piano Solo CD category at "Music & Stars Awards," an international online music competition based in Barcelona, Spain.

Lee earned Bachelor and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from Eastman School of Music. Lee is currently Professor of Piano at Southern Illinois University Carbondale where she is Director of Southern Illinois Piano Festival.

Contemporary Chinese Solo Piano Work – Chen Yi's Bamboo Song

Program Notes:

Chen Yi is an internationally acclaimed and prolific American-Chinese composer. She received her Bachelor of Arts and Master of Arts degree in music composition from the Central Conservatory of Music in Beijing, and obtained her Doctor of Musical Arts degree from Columbia University. Chen Yi is currently a professor of composition at the University of Missouri-Kansas City Conservatory of Music. Because her experiences in different countries, Chen Yi's compositions tends to combine both Eastern and Western compositional styles. Bamboo Song was written in 2019 and commissioned by Chinese pianist Zou Xiang.

Bamboo Song is deeply inspired by Chinese music and culture. According to Chen Yi, the plant Bamboo is a symbol of noble virtue in Chinese culture and this piece is written to appreciation to artists with virtues. Chen Yi uses a traditional Chinese folk tune named "Ba Ban" as the theme of Bamboo Song and develops it with various forms. In addition, She uses Chinese pentatonic scales occasionally and fast running passages, which is a reminiscence of Chinese musical styles and the sound of the Chinese instrument - bamboo flute. Apart from Chinese music influences, Chen Yi also employs western compositional techniques including variations, tremolos, contrasts, whole-tone scales, clusters and other elements. In Bamboo Song, Chen Yi successfully creates a unique fusion style of the East and West.



Proposer's Biography: Xinshuang Jin

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude in 2015. Xinshuang got her Master's Degree from Texas Christian University, and obtained her Doctor of Music in Piano Performance at Florida State University.



Concurrent Session 2 — Room B: CDFAC 115

(Paper) *Journey to the Podium: The careers and pathways of women collegiate conductors*

Abstract:

At the collegiate level, women are underrepresented in wind band conducting, only making up 11.3% of all college band director positions (Shaker, 2020). At the high school level, women band directors report on other issues such as respect, masculine history, and the need to work harder to succeed (Coen-Mishlan 2015; Study 2; Study 3). And in many cases at the undergraduate level, women are pushed more towards elementary positions than band director ones, which is a phenomenon not commonly practiced for men (Gould 2003). For my study, I recruited recently hired women collegiate conductors and interviewed them individually for 30-90 minutes. These interviews followed a semi-structural method (Yin, 2014) that allowed for emergent design throughout my study to best fit the data.

In these interviews, I found that most women identified with five key themes: gender bias, community, imposter syndrome, work-life balance, and an educator identity. Within each of these themes, my participants each identified on some level that their gender has played a significant role in the development of their careers. Further, the biases they come across were not direct, but rather a series of microaggressions or non-direct bias. In essence, the harm that women experience during their progression as conductors is non-intentional, and all participants recognized in tandem the work that has been done in order to make the profession more inclusive, while emphasizing the progression that is necessary for the future.

Proposer's Biography: Tori Thomas

Tori Thomas is a current undergraduate senior studying both Music Education and Performance at Butler University. This past summer, Tori was involved in the Butler Summer Research Institute, which is a competitively funded research program to which Tori was admitted. The Butler Summer Institute is a 10-week-long summer program that connects students with faculty mentors to research independently and present their work at the end. In addition to her academic work at Butler University, she also teaches part-time at Hamilton Southeastern High School in both classroom-practicum settings and marching band. She also teaches private flute lessons through the Butler Community Arts School (BCAS). After graduation, Tori plans to teach as a band director and eventually enroll in a graduate wind band conducting program.



(Paper) *Voices from the Podium: Gendered Experiences of Female Conductors*

Abstract:

The purpose of this mixed-methods study was to explore the experiences of female conductors who work with amateur ensembles of varying abilities to discover what unique challenges they face concerning their acceptance as leaders, their opportunities for professional development, and their opportunities for advancement in the field. The vast majority of research has been limited to collegiate and professional conductors rather than investigating a large swath of the conducting community. No studies were found comparing the experiences of women as conductors working with musicians across a broad spectrum of musical development. Further, women of color have been largely ignored in the extant research. Specific questions addressed in this study included:

1. How are the experiences of female conductors impacted by gender discrimination?
2. How are the experiences of female conductors impacted by racial discrimination?
3. Have female conductors perceived changes in the acceptance of their leadership by students, parents, administrators, and the community as the performance ability of the musicians has increased and/or as they have gained experience on the podium?
4. What steps can be taken to alter perceptions of female authority, encourage young women considering a career as a conductor, and increase employment opportunities?

Participants (N = 172) who had female conductors as ensemble directors and/or conducting professors reported greater perceptions of personal conductor identity. Sixty one percent of respondents reported experiencing gender-based discrimination. Interviews were coded for themes to provide a rich textual description of the issues pertaining to female conductor identity and experiences.

Proposer's Biography: Laurie Colgrove Williams

Laurie C. Williams is Director of Music Education Programs and Director of Orchestras at the University of Indianapolis. Her duties at UIndy include conducting the university orchestras, teaching music education courses and basic conducting, supervision of pre-student teaching field placements, student teaching supervision, recruitment and outreach. She has had a highly versatile career as a music educator spanning 32 years as a classroom teacher, private teacher, and conductor. Previous collegiate appointments include the University of Texas at San Antonio, the University of Missouri-Kansas City and Texas Tech University. Prior to her university service, Dr. Williams taught for fifteen years in K-12 public school settings teaching general music classes, string and full orchestras, middle and high school bands, and elementary choirs. Dr. Williams was the Artistic Director and Conductor of the Youth Orchestras of Lubbock, where she served for twenty-three years. Her orchestras have been honored to receive invitations to perform at the National Orchestra Festival and the Kennedy Center. Dr. Williams maintains an active conducting and teaching schedule, serving frequently as a guest clinician and judge for instrumental groups throughout the country. She has presented professional development sessions for educators at several state and national conferences including the American String Teachers Association, Texas Music Educators Association, and Texas Orchestra Directors Association. She is an active researcher in the field of music education, having presented her work at the NAFME Music Research and Teacher Education



Conference, the Society for Music Teacher Education, and the Symposium on the History of Music Education.

Renee Wilson is an Associate Professor in the Department of Music and serves as the coordinator of undergraduate and graduate music education programs. Wilson joined MC's faculty in 2017 and currently teaches a range of undergraduate and graduate courses in vocal and elementary music education. She has served as interim band director for the MC Symphonic Wind Ensemble and collaborates extensively with the MC School of Education. Prior to her collegiate appointment, Dr. Wilson taught in K-12 schools in the areas of general music, middle and high school bands. Her areas of research include qualitative studies of the experiences of music teachers at primary, secondary, and tertiary levels of education, community arts involvement, and parenthood and employment within the arts. She holds Level III Kodály certification, has served as Vice-President for Kodály Mississippi, and presents frequently for both Kodály and Orff conferences.



Saturday, March 9th

(Poster) *York Bowen's Piano works and his influencers*

Abstract:

This dissertation is a focused exploration of the enduring influence of British composer and pianist York Bowen's piano compositions on contemporary music. York Bowen, a versatile musician of the early 20th century, left a lasting mark on the musical landscape through his innovative approach to composition and pianism. This dissertation explores the life and musical journey of York Bowen, highlighting pivotal moments and key influences that shaped his artistic identity. Various influences, from his early education at the Royal Academy of Music to encounters with prominent figures in the music world, contributed to his unique musical style. The study begins by providing a brief overview of Bowen's life and musical development, emphasizing key factors that shaped his unique artistic voice. This dissertation will investigate how his compositions reflect the influence of his contemporaries and predecessors. By examining his collaborations, interactions, and responses to other musicians' works, light is shed on the dialogues that shaped his artistic output. In conclusion, this dissertation offers a nuanced perspective on York Bowen's piano compositions, emphasizing their intricate interplay with the musical influences of his time. The complex web of inspirations and interactions reveals insight into the multifaceted nature of Bowen's creative process and his lasting contribution to the world of classical music.

Proposer's Biography: Leon Leu

1999 born in USA. He has got in touch with music since childhood and he has rich performance experience. Along the way to make commitment and dedication to music, he has participated in various piano competitions and obtained rewards. After he completed music education at the Fuxing Senior High School, he went on to the University of Taipei for bachelor of Piano Performance. He is under guidance of these pianist advisors, including Wei-Wing Liu, Kimberly Afanasova, and Yuan-Yuan Chia.

Leon also received recognition from several piano competitions during his college years, including Excellence award (first class), Taipei Student Music Competition, Piano Solo, College Group A (Western District), Taipei, Taiwan, 2019 and 2021 (held by Education Bureau once every two years); the First Prize, 20th OSAKA International Music Competition in Taiwan Regional Round, 2019. Leon has been selected as the soloist of piano playing in the special event of Let's Go Beethoven International Music Festival as well as ever performed Piano concerto with the Fuxing Senior High School Orchestra.

(Poster) *Contemporary Chinese Composer Lisan Wang's Solo Piano Works*

Abstract:

Composers often draw inspiration from folk music and other art forms, and creates their unique compositional style and sound. Wang Lisan (1933-2013), is a famous contemporary Chinese composer, who is devoted to exploring Chinese folk music and cultures in piano works. Wang's



piano works are generally programmatic music with descriptive titles. The goal of the poster presentation is to explore the musical characteristics of Lisan Wang's solo piano works, demonstrate how the composer interprets other art forms through music, and promote contemporary Chinese piano works.

Proposer's Biography: Xinshuang Jin

A native of China, **Xinshuang Jin** is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude in 2015. Xinshuang got her Master's Degree from Texas Christian University, and obtained her Doctor of Music in Piano Performance at Florida State University.



Opening Session, Day 2 — Room A: CDFAC 109

(WS) Why Teach African American Music: Justifications, Triumphs, and Challenges

Abstract:

There has been much attention and controversy recently surrounding the study of African American's contributions to American history and culture. African American music is one of the foundational aspects of those contributions. The study of African American music as a standard subject at university music schools is limited but expanding rapidly. The question of why this music should be taught has presented many challenges especially at institutions where the Western European tradition has long been the established standard for study. However, there have also been many triumphs and successes in adding concentrated study of African American music to music degree programs. This session will detail the strategies employed as well as ideas for implementation for successful instruction in African American music in university music curricula. The presenter will draw upon his own experiences at the University of Louisville to inform this presentation.

Proposer's Biography: Jerry Tolson

Jerry Tolson is professor of jazz studies and music education at the University of Louisville School of Music, where he is chair of the Department of Academic and Professional Studies, directs instrumental and vocal jazz ensembles and teaches jazz pedagogy, jazz style, jazz history, and African American Music classes. Tolson has presented at state, regional, and national Music Education conferences, the IAJE Conference, Jazz Education Network, the International Academy of Law and Mental Health, and Midwest Clinic. He is the educational director for the University of Louisville Jazz Festival and co-founder of the African American Music Heritage Institute. Tolson's articles have appeared in *Music Educator's Journal*, *Jazz Educator's Journal*, *The Journal of Jazz Studies*, and *The Instrumentalist*, and he is a contributor to the following publications: *Teaching Music Through Performance in Jazz*, *Jazz Pedagogy: The Jazz Educator's Handbook* and

Resource Guide, and *The Jazzer's Cookbook: Creative Recipes for Players and Teachers*. He is also the author of *The Jazz Commandments: Guidelines for Jazz Style* (Kendor) and *African American Music: History and Heritage* (Kendall-Hunt). Tolson's vocal jazz arrangements are published by the University of Northern Colorado Press.

As a performer, Tolson has recorded five CDs, *Nu View*, *Back at the Track*, *Late Night Cruise*, *Black Sand Beach*, and *Fresh Squeezed*, and has worked with artists such as Delfeayo Marsalis, Antonio Hart, Don Braden, Rufus Reid, James Moody, Benny Golson, and Grace Kelley. His groups have appeared at the Montreux Jazz Festival, the Umbria Jazz Festival, and in Barbados, Brazil, and Trinidad.



Concurrent Session 3 — Room A: CDFAC 109

(LR) *The "Navajo Preludes" of Diné Composer Connor Chee*

Abstract:

Indigenous people and Nations of the United States play an important role in the history of our country, yet their voices have historically been marginalized if heard at all. Only recently have Native American traditions become acknowledged as useful in our society writ large: cultural burnings have helped prevent wildfires in California as recently as 2020; and tribal stewardship of the land and its resources is at the core of a partnership between US governmental entities and Tribal Nations to incorporate Tribal earth knowledge into environmental planning.

This presentation will focus on music of Diné (Navaho) composer and pianist Connor Chee (b. 1987). Three Navajo Preludes conclude his studio album *The Navajo Piano*, first released in 2014 and newly released as *The Navajo Piano (Revisited)*. The composer writes: “These pieces draw from the rhythms, forms, melodies, and methods of development used in traditional Navajo music. The Navajo Preludes for Piano are based on the melodies of three songs from the Navajo Enemy Way Ceremony [and] add harmony to the melodies, an element that was not originally used in traditional Navajo music.” The Enemy Way Ceremony will be considered in context with the three Navajo Preludes, which will be discussed and performed.

Proposer’s Biography: Dr. Ruth E. Morrow

Dr. Ruth E. Morrow, is the Bolin Distinguished Chair of Piano Midwestern State University in Wichita Falls, Texas, where she teaches piano, related piano courses, analysis of musical form, and western and world music. She teaches piano and Feldenkrais® at the Indiana University Piano Academy in Bloomington, Indiana, each summer. She has performed both in the Americas and abroad, and has presented at regional, national, and international conferences of the College Music Society and other organizations.

With a background spanning most musical styles and including performances throughout the world, Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer. She gives master classes and lectures on topics such as silence, piano music and human rights, ragtime, and movement in addition to performing, and enjoys working with students to make them more at ease in both practice and performance. Gisborne, New Zealand, and the island of Grenada, West Indies, have hosted Dr. Morrow for week-long residencies including performances, master classes, festivals, and workshops. She is currently researching, performing, and recording solo piano music of indigenous peoples and that which heightens awareness of human rights issues.

In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon and half marathon runner and labyrinth walker, and is owned by two polydactyl tabby cats. She holds degrees from Indiana University, the Eastman School of Music, and Whitman College.



(LR) *Leading Change: The Compositions of Daniel Perlongo (1942-2023)*

Abstract:

Presenters will discuss the legacy of composer Daniel-Perlongo (September 23, 1942-May 23, 2023), a longtime CMS member born in Gaastra-(Upper-Peninsula)-MI, and perform: “Only-Apricots-Fall-in-the-Autumn-Wind” (2010,7:00) for voice and piano based on Korean-Zen-poems, that Perlongo states “touch with sound the meaning of contemplative life”; and Toccata-Gioiosa (2022-23, 8:00) for piano, Perlongo’s last work – a rhapsodic and jazzy toccata reminiscent of bebop jazz. They will discuss the musical philosophies of Perlongo, making connections to his impact leading change into the 21st-century. Rejecting the hectic city life, Perlongo served as professor of Music-Composition-and-Theory at Indiana-University-of-Pennsylvania for 44 years. His travels to numerous CMS international conferences sparked interest in other musical traditions motivating him to promote acceptance, tolerance and sensitivity into today’s creative community. He encouraged student composers to use compositional technics that reflected values inspired by his own Italian heritage, jazz background, Upper-Peninsula upbringing, and a commitment to cultural inclusivity.

Daniel-Perlongo (B.M./M.M., University-of-Michigan) studied with Ross-Lee-Finney, George-Balch-Wilson, and Leslie-Bassett – is the only IUP faculty awarded: a Fulbright-Hayes Fellowship; an American-Prix-de-Rome; a Guggenheim-Fellowship; with residencies at Villa-Serbelloni in Bellagio, and Montalvo in California. His music – available at American-Composers-Alliance (<https://composers.com/daniel-perlongo>) – was performed by the Italian-Radio-Orchestra, the Pittsburgh-Symphony-Chamber-Orchestra, among others.

The session’s concluding performance of “Only-Apricots” and “Toccata-Gioiosa” will demonstrate the multidimensional nature of Perlongo’s legacy described in his note: “I have always been deeply influenced by my own extensive jazz playing background and have worked many years towards synthesizing the elements from my classical and jazz past into an inclusive compositional voice.”

Proposer’s Biography: Susan Wheatley

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb,



South Korea, Buenos Aires, Helsinki, Estonia and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver.

Julianne Laird, soprano, served the Indiana Area School District, Indiana, Pennsylvania as a choral and string music educator for 27 years. She holds a Doctor of Musical Arts degree from West Virginia University, where she studied with Dr. Hope Koehler. Throughout her career, she has championed the work of women composers, performing on the Indiana University of Pennsylvania Women's Composer Symposiums, as well as in special programs for the American Association of University Women, and in recital. Dr. Laird's research focuses on the interpretation of American folk song as art song, with an emphasis on the music of Jean Ritchie. She has performed as a soloist throughout Northeast Ohio, Western Pennsylvania, Eastern Virginia, and Coastal North Carolina, and was a member of the professional core of the Mendelssohn Choir of Pittsburgh under the direction of Robert Page. Additionally, she performs as a singer and "cellofiddler" in the folk duo, J.R. Shanty Co. with her husband Richard Workman, presenting sea shanties and songs of the sea. jlairdobox@gmail.com

(SAP) Performance of "Sheltowee Sonata"

Program Notes:

As a pianist who teaches in the Appalachian Kentucky region, I sought music that promotes rich Appalachian cultural heritage to a wider community. Sheltowee Sonata was composed by Dr. Matthew Herman, Associate Professor of Music and Music Theory Division Chair at Western Kentucky University. I was honored to premiere the work on November 12, 2023, as part of the Southeastern Kentucky Fine Arts Society's concert series. Sheltowee was the indigenous name given to Daniel Boone by the Shawnee Tribe in Kentucky. All movements of the sonata are based on Appalachian folk songs:

- I. "When I first came to this country" (based on "Pretty Saro," medium tempo)
- II. "My friends are all around me" (based on Bright Morning star, slow tempo)
- III. "Way down yonder" (based on "Cumberland Gap," fast tempo)

Proposer's Biography: Yukiko Fujimura

A native of Kanagawa, Japan, pianist Yukiko Fujimura actively plays recitals of solo and chamber music, as well as concerti with orchestra.

The recipient of numerous awards and honors, Fujimura was named prize winner of Stanislaw Moniuszko International Competition of Slavic Music, the Yokosuka International Piano Competition, the Music Teachers National Association Young Artist Performance competition in Wisconsin, Schubert Club Competition, the Ball State University Graduate Concerto Competition, and Slavic Music Competition for Piano and Orchestra.

Fujimura holds a Doctorate in piano performance from Ball State University where she studied with Ray Kilburn. She has also received guidance from prominent pianists Noel Flores, Pavel



Gililov, Ian Hobson, and Dina Yoffe. During her academic career, Fujimura recorded a two-CD set of Samuel Barber's Complete Works for Solo Piano, the first recording to include the composer's recently published early works.

Fujimura is an Assistant Music Professor at Union College in Barbourville, KY and President-Elect for the Kentucky Music Teachers Association. She has presented at national and international conferences. She is also dedicated to community outreach and cultural development and has also founded the Union College Community Piano Initiative for underserved youth in Appalachian Kentucky.



Concurrent Session 3 — Room B: CDFAC 115

(DEMO) Reimagining Applied Music Through Online Delivery

Abstract:

This session will address creating an online applied music program through examples from the online Associate in Arts in Music for Transfer Degree developed at American River College in Sacramento, California. The presentation will cover issues that college music programs face in the design of applied music and solutions to address those problems by developing asynchronous and synchronous online tools and curricula accessible to all students.

- Design of an online applied program
- Implementing an applied music program for music majors, non-majors, and extended education at affordable or no cost for the student and department
- Addressing applied studies outside of a Western tradition
- Inclusion of students with individual and diverse needs through equitable design
- Applications for establishing and/or increasing enrollment in an applied program and the music major
- Staffing and maintaining a comprehensive applied program at a small or rural campus

I'll share our curriculum and conception of design for an effective program that gives access to professional and comprehensive instruction using new tools in AI learning and experts in individual study.

Proposer's Biography: Steven Thompson

Steven directs the orchestra at American River College, lectures in music appreciation and fundamentals, and coordinates the online music degree. He designed curriculum and processes for online applied music as part of California's first online music associates degree for transfer. Steven is music director for the Napa Valley Regional Dance Company, guest conductor with Symphony Napa Valley, and founder of the Symphony Orchestra of Northern California. He has held orchestral positions with the Los Angeles Classical Ballet, Orquesta Sinfónica Nacional de Costa Rica, Hiroshima Symphony, New West Symphony, Santa Monica Symphony, Wichita Symphony, and American Youth Symphony and has performed with the Pacific Music Festival, Aspen Music Festival, Grand Teton Seminar Orchestra, and Music Academy of the West. He holds performance, education, and conducting degrees from Wichita State University (BM) and The University of Southern California (MM, DMA).

(DF) Bridging the context gap in music and technology

Abstract:

My faculty engineering colleague and I, by being chosen into a program at our respective university, had the opportunity to travel to Bolivia and Sierra Leone to learn place-based music and technology from indigenous people in those regions—in Bolivia from Aymara communities in the Andean Altiplano and in Sierra Leone from Mende and Temne communities across the country in



a trans disciplinary project. We partnered with institutions and many cultural liaisons throughout our travels. Our experiences led us to publish a new book called *Consilience*, meaning the linking together of principles from disparate disciplines, especially when forming a comprehensive theory. The primary topics to be discussed are centering improvisation in both musical and technological settings; place-based and person-based versus standardized music and technology; indigeneity; and opening both music and technology to the possibility of trans culturalism and trans discipline. Addressing how classical music and standardized technology might be related in a form of consilience, our work critiques some of the values upon which these disciplines are currently built in their modern standardized practice and compares these values to those of indigenous, place-based cultures. Classical music and standardized technology have been often positioned as superior because they are more "complex", and indigenous music and technology have often been ignored for being "primitive". Our work seeks to challenge these assumptions. Improvisation is explored to both balance standardization and open transcultural spaces, allowing both disciplines to bridge the context gap. The two disciplines have come together here under this philosophical pretext.

Proposer's Biography: Bernhard David Scully

International horn soloist, Bernhard Scully, is currently the Associate Professor of Horn at the University of Illinois at Urbana-Champaign. He is a member of the University of Illinois Global STEAM and is Artistic Director of the non-profit 501(c)(3) Cormont Music. He spends most of his summer in the White Mountains of New Hampshire as both the Artistic Director of the Kendall Betts Horn Camp and as the horn player of the North Country Chamber Players. His solo career has spanned across many genres from classical, to jazz and beyond, including being the former long-time horn player of the Canadian Brass and former principal horn of the Saint Paul Chamber Orchestra. Among his many awards are top honors at numerous competitions, most notably being the first classical brass player to win a McKnight Fellowship for Performing Musicians. His solo album, "Dialogue en Francais: French Masterpieces for Horn and Piano" was featured on Minnesota Public Radio. His recording "The G. Schirmer Horn Collection Volumes One, Two, and Three", includes much of the standard repertoire for horn and piano. His CD, "Windows in Time" that features the premiere recording of Gunther Schuller's "Quintet for Horn and Strings (2009)" in collaboration with the acclaimed Jupiter String Quartet. The album also includes W.A. Mozart's "Quintet for Horn and Strings, K. 407". He has two new solo albums out featuring premiere recordings of the works of Douglas and Hill and Andrew Lewinter. His degrees are from Northwestern University and the University of Wisconsin-Madison.

Jess Mingee is a PhD student of Agricultural and Biological Engineering at the University of Illinois at Urbana-Champaign and has a bachelor's degree in mechanical engineering from the University. They have also been a student of Witmer and Scully since 2018. Their research in Contextual Engineering focuses on stakeholder dynamics that affect project decision-making and longevity, particularly in engineering projects where international development organizations seek to assist rural communities in navigating climate change impacts. Alongside research, they continue to study horn under Scully and perform in campus ensembles.



Ann-Perry Witmer is a senior research scientist and lecturer at the University of Illinois Urbana-Champaign. She is the originator of the field of Contextual Engineering, which merges technical design with the conditions and identities of its intended user population. A licensed professional engineer, Witmer has designed potable water systems for municipalities through the US and in non-industrialized countries throughout the world. Engineering is a second career for Witmer, who previously worked as a newspaper reporter/editor and holds degrees in journalism and art history, in addition to her engineering degrees in civil, environmental and agricultural & biological engineering.



Concurrent Session 4 — Room A: CDFAC 109

Showcase Performances: Concert Two

Selections from "Dolly Suite, op. 56" for piano duet - Gabriel Faure

Program Notes:

Fauré's much-loved Dolly Suite for piano duet was composed from 1893 to 1896 as a tribute to important milestones in the life of his mistress' Emma Bardac's daughter who was nicknamed "Dolly." The work contains six movements and is one of Fauré's most popular. Premiered in 1898 by Alfred Cortot and Edouard Risler, the work was then set as a solo selection by Cortot in 1899. It was arranged by Henri Ribaud in 1906 for orchestra. Berceuse was composed for Dolly's first birthday and was actually an arrangement of a work written almost thirty years earlier. Mi-a-ou celebrated the second birthday of the young Dolly and is not about a cat, but rather, described the unusual manner that Dolly pronounced her older brother's name. Le jardin de Dolly was a New Year's present the following year and contains a quote from Faure's first violin sonata. The final movement, Le pas espagnol is a Spanish dance in the style of Chabrier's Espana. The work is described as a late intermediate to early advanced collection and is often performed by students. Despite appearing on the surface as a fairly simple work, the interplay between the performers and between the melodic line and accompaniment requires advanced collaborative pianists.

Proposer's Biography: Rebecca Sorley

Dr. Rebecca Sorley, MT-BC holds the position of Chair and Professor of Music at the University of Indianapolis where she also is the Coordinator of the Music Business Concentration. She teaches piano to all levels from Pre-College through Piano Majors as well as Piano Pedagogy. Dr. Sorley holds degrees in piano from Butler, Indiana and Ball State Universities as well as a Master of Business Administration and Music Therapy Equivalency from the University of Indianapolis. Recent performances include a lecture-recital entitled "Musical Immigrants" for the College Music Society International Conference in Sydney, Australia and "Women Make Music" with daughter, Allegra, for the Mu Phi Epsilon International Convention in Denver, Colorado. She has served as a masterclass clinician and performer for the National Collegiate Honors Conferences in New Orleans, Dallas, Kansas City, Denver, San Antonio, and Washington, D.C.. In addition, she has judged numerous piano competitions from the district to international levels. Sorley served on the International Board of Mu Phi Epsilon as 4th-International Vice-President, Music Advisor from 2017-2023. She has worked as an orchestral keyboardist with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, and the Evansville Philharmonic. Dr. Sorley also serves as organist at St. John's United Church of Christ in Indianapolis.

Ashley Marr is a junior Piano Performance major at the University of Indianapolis where she studies with Rebecca Sorley. An active performer, Ashley won first-prize in the Charles Joray state-wide university piano competition in 2023. She currently teaches students of all ages through the University's Community Music Academy.



An active composer and arranger, Ashley has performed her own compositions throughout Indiana. Ashley studies collaborative piano and piano ensemble with Dr. Ryan Behan.

“Kyung” for Piano by Doo-young Sung

Program Notes:

“Kyung” for Piano was composed by Korean composer Doo-young Sung in 1978 with the funding support by Academy Research Support Fund in South Korea.

The title “Kyung” with the Chinese character written for the title itself represents a Korean traditional percussion instrument made with jade stone.

The work “Kyung” for piano was an experimental work trying to depict the sonority of the stone-made instrument “Kyung” and the rhythms of a type of Korean traditional music that typically starts slowly and changes to faster rhythms to finish the piece.

There are several abrupt changes of rhythms and motives that appear throughout this work as if a movie or story scene suddenly changes from one to the next without transitions. This is achieved by fermatas or rests, so the performer leading the sectional changes with appropriate timing functions as a crucial role for a successful execution of the work.

Proposer’s Biography: Junghwa Lee

Pianist Junghwa Lee performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo recitals in 16 countries including the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32 Sonatas Series in Singapore, Dame Myra Hess Memorial Concert, and her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International’s Special Presentation Award.

Winner of many competitions in Korea, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Excellence in Accompanying Award and Performer’s Certificate from Eastman School of Music.

An active researcher and performer, Lee has presented at various conferences, and recorded the Complete Piano Works by Frank Stemper titled BLUE13. The album has received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015. Her other album Clara Schumann: Piano Works was released in March 2021 and has been awarded a Gold Star in the Best Piano Solo CD category at “Music & Stars Awards,” an international online music competition based in Barcelona, Spain.

Lee earned Bachelor and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from Eastman



School of Music. Lee is currently Professor of Piano at Southern Illinois University Carbondale where she is Director of Southern Illinois Piano Festival.

"Prisma" by Daniel Cueto

Program Notes:

Composed in 2011 by Daniel Cueto, “Prisma” for solo flute is strongly influenced by Andean popular music. It is based on pentatonic scales, and includes a middle section in the rhythm of a huayno – one of the oldest and most popular musical genres in the Americas. Prisma is the Spanish word for prism, a device which can be used to disperse white light into the colors of the rainbow. “Prisma” is the clear light of a flute unfolding into a flourish of Andean color. Towards the end of the piece, the flutist will slowly turn around and walk off the stage while still playing. Getting farther and farther away, the flutist will stop playing when the flute’s sound has completely faded out from the stage.

Flutist and composer Daniel Cueto was born in Lima, Peru, in 1986. He attempts to rediscover and reconfigure the relationship between Western and non-Western elements in the music of his country, developing an artistic language that is richly influenced by contrasting yet equally ancient heritages. To date, his works have been performed in twenty-one countries, including Germany, France, Argentina, Brazil and the USA. Cueto is currently pursuing a DMA in music composition at Indiana University.

Proposer’s Biography: James Thompson

Dr. James Thompson enjoys an active career as a flutist and teacher. He has performed on three continents in diverse venues ranging from LA's Walt Disney Concert Hall to medieval Italian churches to the Great Wall of China. James has been named a winner of the National Flute Association’s Graduate Research and Masterclass competitions, and has appeared as a concerto soloist with the New Chicago Chamber Orchestra, the Southern Illinois Symphony, the Ball State University Symphony Orchestra, and the Illinois State University Symphony Orchestra. He has performed at numerous National Flute Association conventions and the College Music Society National Conference. An avid chamber musician, James recently cofounded the Middle C Collective, a flute, bassoon, and viola trio dedicated to expanding the repertoire for nonstandard chamber ensembles. The Middle C Collective will perform Lindsey Wiehl’s trio, “Hex’s Bonfire,” at the 2024 American Viola Society Festival in Los Angeles. Equally at home in orchestral settings, James currently holds the 3rd Flute & Piccolo chair with Symphony of the Lakes and is co-principal flute for the Southern Illinois Music Festival. James resides in Muncie, Indiana, where he teaches music history courses at Ball State University and is the Education Coordinator for Orchestra Indiana. He also serves as the flute instructor at Earlham College and has an active private studio of flute students. James’s degrees are from Ball State University (D.A.), Illinois State University (M.M.), and Truman State University (B.M.).



Japanese Hybrid Chamber Music

Program Notes:

紅 Kurenai was composed by a Japanese composer, Toshio Mashima (1949-2016), in 2008, commissioned by flutists Chiharu Tachibana and Ayako Maeda. Mashima was Japan's premier composer of Wind Ensemble Music and a trombone player for Jazz and Pop bands. He depicts an impression of what he saw: Autumn leaves shined during sundown in a park for the second movement, expressed by two alto flutes and piano. The third movement represents burning red autumn leaves by a flute and a piccolo. He utilized the hybridity of Western Classic style, Japanese traditional pitches (especially the grace notes), J-pop-like melody, and Western Classical and Jazz Chords. For this Kurenai, Mashima masterfully transformed the colors he saw in autumn into his music using Mashima-ism (Hybrid), visual to aural.

Proposer's Biography: Mihoko Watanabe

A native of Japan, Mihoko Watanabe is a Professor of Flute, the Chair of the Entrepreneurial Music Certificate Program, and the Woodwind Area Coordinator at Ball State University. Before joining Ball State, Dr. Watanabe taught at the University of Wisconsin Oshkosh, the Memorial University of Newfoundland, and the University of Windsor, Canada. As an active pedagogue, she travels widely as a clinician, presenting masterclasses throughout the USA, Canada, and Japan. She has adjudicated at international and national music festivals and competitions. In 2005, she taught at the Brevard Music Center summer festival. She has won competitions sponsored by the Japan Flute Association and the National Flute Association (NFA). She has appeared in Japan, Israel, England, Germany, and Canada as a recitalist, chamber musician, and concerto soloist. She is the principal flute of the Orchestra Indiana and performs with the Indianapolis Symphony Orchestra and Fort Wayne Philharmonic Orchestra. She has appeared at NFA, Deutsche Gesellschaft für Flöte e.V. (DGfF e.V.), British Flute Association, International Double Reed Society, International Clarinet Association, American Viola Society, and College Music Society conferences. As a researcher, she published an article, *Essence of Mei*, from NFA's *Flutist Quarterly* in 2008. It has been translated and published in German for DGfF e.V.'s *Flöte aktuell*, and in Dutch for the *Nederlands Fluit Genootschap's Fluit*. She holds degrees from the University of Michigan, Eastman School of Music, and Musashino Academia Musicae in Japan. As a mindful medication coach, she gives workshops for musicians nationally. More information at www.Mihokoflute.com

Dr. Jessica Raposo is Associate Professor of Music and chair of the Fine and Performing Arts department at Indiana University East, where she teaches flute and courses in music theory, history, and performance. She previously taught at Fairfield University, King's College (London), and the Norwalk, Naugatuck Valley, and Jackson State community colleges. As a flutist, she performs as a solo and chamber musician in Indiana, Ohio, and Connecticut.

Dr. Raposo earned her music degrees from the University of Michigan, the Royal Academy of Music, and the University of British Columbia. Her research into the flute's English performance history won her the National Flute Association's 2008 Graduate Research Competition. Her articles have been published in the journals of the NFA, British Flute Society, and Netherlands



Flute Society. Dr. Raposo is a frequent presenter at the NFA annual conventions, and has presented at the College Music Society national conference and the IUPUI Assessment Institute.

Her orchestral experience includes the Vancouver, Burnaby, and Muncie symphonies, Michigan Pops Orchestra, and the Rome Festival Orchestra. An avid solo and chamber musician, recent projects include Duo Rouge, a flute duo performing on multiple flutes, and The Melba Project, a soprano/flute duo. Dr. Raposo was flutist with the Wolverine Winds quintet, the Goodenough Chamber Orchestra, Trio Euterpe, and the Tempest Flute Ensemble. She performed for Sir James Galway at the University of British Columbia's FluteFest in 2005, and won the 2007 NFA's Piccolo Masterclass Competition.



Concurrent Session 4 — Room B: CDFAC 114

(Paper) *Cross Fertilization: The Integration of Holocaust Songs of Resistance and Survival in a New Cello Sonata*

Abstract:

Sonata for Cello and Piano: *Mir zaynen do!*, a recent work by composer Laurence Sherr, integrates Holocaust-era source songs from the partisans, ghettos, and camps with newly composed music. Utilizing a projected presentation, this paper will demonstrate how the composer interweaves instrumental versions of the source songs with new material. For each of the source songs selected for inclusion in this paper, basic historical information about the source-song creators, and the circumstances leading to the creation of the songs, will be followed by corresponding score examples and recorded excerpts to exhibit the mutually enhancing interlacing of source and original material.

The sonata's program notes state: "Each of the creators...has a compelling story. Their songs provide illumination of their lives and circumstances, allow us to gain perspective on lost and forbidden voices, and help us to understand the unprecedented tragedy of the Holocaust." In public comments, the composer has also stated a wider social action plan, noting that an objective of the sonata, in conjunction with associated educational materials developed for its performances, is to engender relevant remembrance and to help listeners become more aware of marginalization in our current world, and thus, to increase intercultural understanding, tolerance, and mutual respect. The paper will conclude with a description of the impact of the sonata, and an evaluation how Sherr's social action goals have been achieved.

Proposer's Biography: Laurence Sherr

Laurence Sherr is recognized for his uniquely interconnected work on music related to the Holocaust, uniting his activities as composer of remembrance music, researcher, lecturer, event producer, author, and educator. He has presented this work in Europe, Australasia, Israel, Brazil, and the U.S. Containing "sacred beauty and abundant lyricism," and "moments that convey energy, lyricism, drama, and bravado" (EarRelevant), Sherr's album – *Fugitive Footsteps: Remembrance Music* – was awarded a Gold Medal in the Global Music Awards. His *Music of Resistance and Survival Project* features his cello sonata preceded by the Holocaust-era songs it incorporates. He created the global-citizenship course *Music and the Holocaust*. Through all this work, his purpose is to foster greater understanding, mutual respect, and tolerance.

Dr. Sherr is Composer-in-Residence at Kennesaw State University. His compositions have been performed on five continents and appear on European and American albums. His music "neatly captured moments of meditation, discovery and despair" (Prague Culture) and communicates a "fascinating coloristic world" (Atlanta Journal-Constitution). His numerous awards include fellowships from the MacDowell Colony, Virginia Center for the Creative Arts, Seaside Institute, and American Dance Festival, and top prizes in the Delius Composition Contest and the Association for the Promotion of New Music competition.



(LR) The Music of American Composer, James Cohn (1928-2021)

Abstract:

James Cohn (1928-2021) was an American composer of critical acclaim whose artistry is worth knowing and whose fresh approach to music captivates audiences. This presentation will introduce you to him and his music through the oboe and piano. Born on the East Coast, Cohn was trained at the Juilliard School of Music in New York City and began his studies as a violinist and pianist. He wrote solo, chamber, choral and orchestral works; among are 3 string quartets, 5 piano sonatas and 8 symphonies. He was awarded a Queen Elisabeth of Belgium Prize for his Symphony No. 2 (premiered at Brussels) and an A.I.D.E.M. prize for his Symphony No. 4, premiered in Florence at the Maggio Musicale. The New York Times writes, "Mr. Cohn has technical skill, an inventive musical imagination, a flair for setting text to music and a sense of humor." His wind music is excellent and perfectly nuanced to suit the register of each instrument. In addition to his orchestral music, he wrote solo and chamber music all woodwinds. His Baroque Suite for Solo Flute is equally at home in the oboe and saxophone repertoire. His Sonata for Oboe is in three movements: Allegro non troppo, Allegro grazioso, Andante—Allegro con fuoco. Its blend of lyricism, counterpoint and virtuosity capture the spirit of Cohn's music. It was recorded by Winne Lai and Emi Kagawa on the MSR Label.

Proposer's Biography: Andrea Ridilla

Andrea Ridilla, Professor of Oboe at Miami University, is a graduate of The Juilliard School and the Oberlin Conservatory of Music. Fanfare Magazine writes of her CD, *L'Amore Italiano*, the lyrical oboe in opera and cinema, "Ridilla plays with exceptional control and a beautiful tone." The American Record Guide calls Ridilla's playing "...heartfelt and expressive. She is Principal Oboe of the Classical Music Festival in Austria. An invited guest for the 2022 Austral-Asian Double Reed Society Conference in Melbourne, she was judge for the Senior Division, Young Artist Competition at the Conference. Andrea was soloist at the Monteverdi Oboe Festival in Bolzano, Italy and with the Camerata Rio Chamber Orchestra in Rio de Janeiro, and the Pacific Symphony in Vladivostok, Russia as a representative of the US Department of State. In November 2023, she was soloist in Florence, Italy on the Festival di Musica antica a Firenze Series and gave classes on American oboe playing at the Conservatory of Music "Rinaldo Franci" in Siena. El Universo writes of her concerto with the Orquesta da Sinfónica de Guayaquil...."Ridilla sparkled with intonation, expression and phrasing..." She is co-US patent author of the Gougging Machine (Reeds 'n Stuff). Her online textbook, *Opera: Passport to the Liberal Arts*, is published by Kendall-Hunt Publishing. She is a recipient of Miami University's Distinguished Teaching Award. As oboist, she is an F. Lorée—Paris Performing Artist.

Siok Lian Tan is a Professor of Piano and Coordinator of the Keyboard Area in the Department of Music. She teaches piano performance, piano pedagogy, chamber music, and class piano. As a performer, Tan has been heard in live broadcasts on Cincinnati Public Radio Station WGUC and has appeared as a soloist with the Cincinnati Symphony Orchestra, Oxford Chamber Orchestra, and Miami University Symphony Orchestra. She has also presented solo and chamber music concerts in major cities such as New York, Chicago, Luxembourg, Cologne, Cape Town, Hong



Kong, Kuala Lumpur, Melbourne, and London, including a solo recital at the St. Martin-in-the-Fields concert series. Tan has recorded the chamber music of James Lentini on the Naxos label.

Active as a clinician and pedagogue, Tan has presented lectures at prestigious music conferences such as the College Music Society National Conference, the National Group Piano and Piano Pedagogy Forum, the National Conference on Keyboard Pedagogy, and the Music Teachers National Association National Conference. Her articles appeared in Piano Pedagogy Forum, American Music Teacher, MTNA e-Journal, and Clavier Companion. She has received the 2011 Ohio Music Teachers Association Teacher of the Year, the 2020 Miami University Crossan Hays Curry Distinguished Educator, and the 2023 American Music Teacher Article of the Year Awards.



THE COLLEGE MUSIC SOCIETY GREAT LAKES CHAPTER



CMS Composer Biographies

Lynnsey Lambrecht is an Assistant Professor of music theory and composition at Bradley University. In addition to teaching classes in theory and applied composition lessons, Dr. Lambrecht advises the Music Composition and Music for Video Game majors, and she directs the New Music Concert and the Music for the Screens Concert. Dr. Lambrecht has presented research and compositions at Carnegie Hall, The Midwest Clinic International Band and Orchestra Conference, the College Music Society International Conference, the International Conference on Music Perception and Cognition, the National Composition Pedagogy Symposium, the Canadian University Music Society National Conference, and the Music by Women International Festival. Her research has been published in the Routledge Companion to Music Theory Pedagogy and the International Conference on Music Perception and Cognition proceedings, and her music is featured in *Original Études for the Developing Conductor*. Dr. Lambrecht's compositions and arrangements are published by Murphy Music Press, Grand Mesa Music Publishers, and Eighth Note Publications. Previously, Dr. Lambrecht was an instructor of music theory at Western Michigan University and an instructor of music theory and history at the Interlochen Arts Camp. Dr. Lambrecht holds a DMA in composition and a MM in theory pedagogy from Michigan State University, a MM in theory and composition from the University of Northern Colorado, and a BA in music education from Colorado Mesa University. www.lynnseylambrecht.com

Aaron Kline is a composer, theorist, and conductor. His music has been performed across the United States at venues such as the Society of Composers Region IV Conference and the University of Missouri – Kansas City Composition Workshop. He has taught composition lessons to students at the secondary, undergraduate, and graduate levels, using principles he gleaned from his composition pedagogy research. His music theory research focuses on the relationship between form and orchestration in 20th and 21st century compositions for wind ensemble. Kline teaches Music Theory I-IV, Musicianship I-VI, Orchestration, and Composition at Cal Poly. He previously taught Theory and Ear Training at Texas Christian University, and Composition, Theory, and Marching band at Tarrant County College. He was also the head band director at Alvord ISD in Texas, where he taught 4th and 5th grade music, beginning woodwinds, beginning percussion, middle school band, and high school concert, marching, and jazz bands. Under his direction, the middle and high school bands achieved their first Sweepstakes awards in school history. Kline holds a DMA in Composition with cognates in music theory and music history from Texas Christian University, an MM in Composition from Central Michigan University, and a BM in



Composition from Texas Christian University. His primary composition teachers include Blaise Ferrandino, David Gillingham, Neil Anderson-Himmelspach, José-Luis Maúrtua, and Till Meyn.

Ethan James Prado (b. 2000) was born and raised in Lombard, Illinois. There, he attended Glenbard East High School, actively involved in the band and orchestra programs. Ethan has had works premiered by ensembles such as the Lesbian and Gay Big Apple Corps, Illinois Modern Ensemble, and neoPhonia New Music Ensemble. Most recently, his works were featured in Dr. James Brinkmann's "What If..." Call for Scores recital, and the 2023 SCI Region VIII and CMS Great Lakes conferences. In 2022 he graduated with Bachelor's degrees in Composition-Theory and Percussion Performance at the University of Illinois at Urbana-Champaign. His composition teachers included Professors Reynold Tharp, Sever Tipei, Stephen Taylor, and Carlos Carrillo. Ethan is a tenured member of the Wheaton Municipal Band's percussion section and a member of The Naperville Winds.

Timothy Kramer's works have been performed by the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble, the Detroit Chamber Winds, Luna Nova, Ensemble Mise-en, Hub New Music, and ~Nois. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, and commissions from the Midwest Clinic, the Utah Arts Festival, and the Detroit Chamber Winds, among others. He was Composer-Not-in-Residence with the San Francisco Choral Artists from 2019-2022. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (Composers Alliance of San Antonio). In 2010 he moved to Illinois College as Chair of Music and named the Edward Capps Professor of Humanities in 2013, and Professor Emeritus in 2020. His works are published by Southern Music, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, Capstone, Parma, and Navona who recently released a CD of all his orchestral music with the Janáček Philharmonic. More information may be found at timothykramer.com

Joo Won Park is an Associate Professor of Music Technology at the Wayne State University. He studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and taught at Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He received the Knight Arts Challenge Detroit (2019) and the Kresge Arts Fellowship (2020). He also directs the Electronic Music Ensemble of Wayne State (EMEWS).

Daniel Adams is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. Adams holds a Doctor of Musical Arts from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami Frost School of Music and a Bachelor of Music from Louisiana State University. Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related



to Twentieth Century percussion music, music pedagogy, and the music of Texas. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, D'Addario Woodwinds, the Mesquite Trio. and the Texas Chamber Symphony. Adams' music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Phasma, Ablaze, Potenza, Albany, and Summit Records.

William Price's music has been featured at numerous international events, including the World Saxophone Congress, the International Saxophone Symposium, the International Trumpet Guild Conference, the International Computer Music Festival, Ars Electronica Forum Wallis, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Festival Internacional de la Imagen in Colombia, the London New Wind Festival, and the Nanyang Chamber Music Festival in Singapore. An award-winning composer, Price has received commissions and accolades from numerous organizations, such as ASCAP, the Music Teachers National Association, the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas and the Huntsville Symphony Orchestra. Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham.

Jay C. Batzner (b. 1974) is currently on the faculty of Central Michigan University. He reads too many comic books and tries to find time for sewing and other various hobbies. Jay likes playing chess but loses a LOT of games. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance works based on student veterans, ecological succession, the Larry Craig scandal, and hyena behaviors. The hyena piece even includes puppets! As you might expect, there are scores and recordings available at his website: jaybatzner.com

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches at Butler University in Indianapolis, Indiana.



Yunfei Li is a composer, and violinist based in Kansas City, MO. Yunfei writes music characterized by exploring new sounds on instruments and music software. She takes inspiration from the sounds of nature and has converted nature sounds into musical language as part of her original compositions. With a background that includes both Eastern and Western classical music, she is also inspired by a variety of modern music styles including pop music, electroacoustic music, and film music. As a composer, she has collaborated with film directors, writers, choreographers, and multimedia artists. Her music has been performed by many festivals, including ClarinetFest, Seal Bay Music Festival, Women Composers Festival of Hartford, Electronic Midwest Festival, Festival of Contemporary Art Music at Washington State University, Atlantic Music Festival, Sewanee WinterFest, Northwestern University New-Music Conference and Festival, The Walden School, Arts Letters & Numbers, Turn Up Festival, North Star Music Festival, New Music on the Bayou. Yunfei’s music has been played by the Red Clay Saxophone Quartet, SPLICE Ensemble, Domino Ensemble, Cassatt String Quartet, Bergamont Quartet, Quintet Sirocco, Duo Entre-nous, Transient Canvas, Plaza Winds, Hub New Music, Winnfield Quartet, New Hong Kong Philharmonia, Hartwick Wind Ensemble, Greensboro Symphony Orchestra, University of Michigan Wind Ensemble, Millikin University Wind Ensemble, West Michigan University Wind Ensemble, Manhattan School of Music Wind Ensemble, UMass Amherst Wind Ensemble, Texas Tech University Wind Ensemble, The Wind Band Conducting Workshop at the University of Minnesota, UNCG Wind Ensemble, UMKC Wind Symphony. Yunfei is a fellow of Ucross Foundation.

Laurence Sherr is Composer-in-Residence at Kennesaw State University. His compositions have been performed on five continents and appear on European and American albums. His music “neatly captured moments of meditation, discovery and despair” (Prague Culture) and communicates a “fascinating coloristic world” with “an arresting array of subtle shades of light and darkness” (Atlanta Journal-Constitution). Among his fellowships are those from the MacDowell Colony, Virginia Center for the Creative Arts, American Dance Festival, Seaside Institute, and Banff Festival of the Arts. His compositional and pedagogical contributions are examined in several studies, including the doctoral treatise *Laurence Sherr: Chamber Music for Flute*. His awards include grants from the American Music Center, American Composers Forum, and Meet the Composer, and top prizes in the Delius Composition Contest and the Association for the Promotion of New Music competition. Dr. Sherr is recognized for his uniquely interconnected work on music related to the Holocaust, uniting his activities as composer of remembrance music, researcher, lecturer, event producer, author, and educator. He has presented this work in Europe, Australasia, Israel, Brazil, and the U.S. Containing “sacred beauty and abundant lyricism,” and “moments that convey energy, lyricism, drama, and bravado” (EarRelevant), Sherr’s album – *Fugitive Footsteps: Remembrance Music*—was awarded a Gold Medal in the Global Music Awards. His *Music of Resistance and Survival Project* features his cello sonata preceded by the Holocaust-era songs it incorporates. He created the global-citizenship course *Music and the Holocaust*. Through all this work, his purpose is to foster greater understanding and tolerance.

Solomon Kim is a composer-improviser and cellist, studying Music Composition and Economics as a Robert W. Woodruff Dean’s Achievement Scholar and Stipe Scholar (active 22-23). His music



explores the political/economic implications of artistic production and community-building as a means and goal of artistic expression. Solomon's work has been showcased in the United States, Japan, Germany, and Italy; recent venues include the Cremona Summer Festival (Cremona, Italy), International Christian University (Tokyo, Japan), College Music Society Southern Chapter Conference, Underground Atlanta, and the Michael C. Carlos Museum. Past collaborators for readings, workshops, and performances include Hypercube (NYC), the Emory Wind Ensemble (Atlanta), the Atlantic Music Festival Contemporary Ensemble (Maine), the American School in Japan Vocal Jazz Ensemble (Tokyo, Japan), and other groups across the United States, Japan, and Europe. Recent works by Solomon include *eccentricities [for the atlanta forest]*, which was developed with accordionist Darja Goldberg at the Darmstadt Summer Course (Germany) as part of the 24: XTREME COLLABORATION workshop, and work for solo clarinet *Let's Go Back (to How Things Were Before)*, which was awarded the Dennis Kam Composition Prize by the College Music Society. He additionally regularly performs at events around Emory and Atlanta, including with the Atlanta Improviser's Orchestra/Chorus, Emory CompFest, the Nakatani Gong Orchestra, and Emory student musicians. He was a finalist in the 2023 Emory Concerto & Aria Competition. Solomon has also presented his research on popular music at various venues, including the Research on Contemporary Composition conference at the University of North Georgia.

Jennifer Bernard Merkwowitz is a composer, pianist, and violist whose pieces incorporate a fascination with rhythms, patterns, and stories. She is Professor of Music at Otterbein University in Westerville, Ohio, where she has taught composition, theory, aural skills, and electronic music since 2008. She has been commissioned by organizations such as the Ohio Music Teachers Association (2017 Composer of the Year), the Johnstone Fund for New Music, Third Practice Electroacoustic Music Festival, and Dance NOW! Miami. Recordings include *Les Crapauds de la Fontaine (The Toads from the Fountain)* for bass clarinet and electronics on Ravello Records' *Mind and Machine Vol. 2* and a solo percussion piece *And the Dish Ran Away with the Spoon*, which can be heard on Joseph Van Hassel's album *Correlates* on Soundset Recordings. Recent projects include *Kate and the Beanstalk* for the Westerville Symphony's *Tunes and Tales* program, and *15 Years (on the Erie Canal)*, a piece for trombone and electronics commissioned by Tony Weikel. A native of the Niagara Falls, NY area, Dr. Merkwowitz holds a BA in Music and a BS in Computer Science from the University of Richmond and an MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music. She lives in Westerville, Ohio with her husband, two sons, and two cats. For more information and samples of her compositions, please visit: <https://www.jbmcomposer.com>.

Christopher Gable is a composer, author, and music instructor based in Grand Forks, North Dakota, where he teaches Rock History, music technology, composition, and related courses at the University of North Dakota. His music has been performed across the Americas and in Shanghai, China. His works frequently include references to and variations on all kinds of popular music. His commissions include works premiered by several UND ensembles, including the UND Trumpet Ensemble, the UND Concert Choir, Duo Cantabile, the Steel Pan Ensemble, and several student performers. Other organizations and ensembles that have commissioned works from Dr. Gable are the North Dakota Museum of Art, International Music Camp, the Minnesota



Philharmonic, One Voice Mixed Chorus, Trio Carrefour, the dream songs project, Zeitgeist, and the Metropolitan Symphony Orchestra (Minneapolis). He has taught composition at the International Music Camp since 2011, and has previously taught at Macalester College, the University of Minnesota and St. Olaf College. He has written two books about popular musicians, *The Words and Music of Sting* and *The Words and Music of Sheryl Crow*, which were both published by Praeger Publishers. Dr. Gable was named a 2013 Artist Fellow from the North Dakota Council on the Arts. Recent projects include a trombone octet written for the North Dakota Trombone Choir which was performed at the International Trombone Festival in Arkansas, a commission from the Music Teachers National Association, North Dakota chapter, and *Polyptych*, a set of piano pieces in all 24 keys. For more information, visit <https://www.christophergable.com/>

Paul Geraci has been a professor of music at University of Indianapolis, IUPUI, Midwestern State University, Mississippi State University, and at Saint Joseph's College in Indiana, where he was the chairman of the music department. His compositional output is quite eclectic including concert music, jazz, music for film and television, and three operas. He has composed music for Arnold Schwarzenegger, Road Pictures, Winged Tiger Media, Golden Hill Pictures, and the Howard Stern Show. He has also worked in the music business at Sweetwater Sound and as a professional trumpet player for Carnival Cruise Lines and Holland America Line. Outside of the realm of music, he is also a fencing master and an airplane pilot.

Ben Fuhrman is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu. He has had works commissioned from a number of performers, including Drake Dantzer, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing – possibly the first composer in the US to receive one. His solo albums *Concrete Oasis* and *Synthesizer and Computer Works* are available online, among others on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels. He maintains an active role as a performer and teacher of composition and music technology at Oakland University. For more information, check out www.benfuhrman.com

Michael Boyd is a composer, scholar, and experimental improviser. He holds graduate degrees from the University of Maryland and Stony Brook University. Boyd is currently Professor of Music and Music Program Coordinator at Chatham University in Pittsburgh, PA. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. Recordings of Boyd's music can be heard on Phasma-Music, Ablaze Records, Navona Records, and various online locations. His user-driven installation *Confessional* won the 2016 FETA Prize in Sound Art. He has published articles in *Intégral*, *Perspectives of New Music*, *Tempo*, and *Notes*, as well as review



essays in *Computer Music Journal*, *Popular Music & Society*, and *American Music*. Boyd is biracial South Asian/American. Active in his community, he is currently serving a third elected term on the Wilkins Township Board of Commissioners where he works on a range of issues including transportation and public safety. Boyd is an active cyclist, often biking to work and competing in mountain bike races.